

ALAMO
DRAFTHOUSE CINEMA

FANTASTIC FEST

ALAMOSKOP

FANTASTİK FEST

24 EYLÜL - 1 EKİM 2015 AUSTIN, TEKSAS

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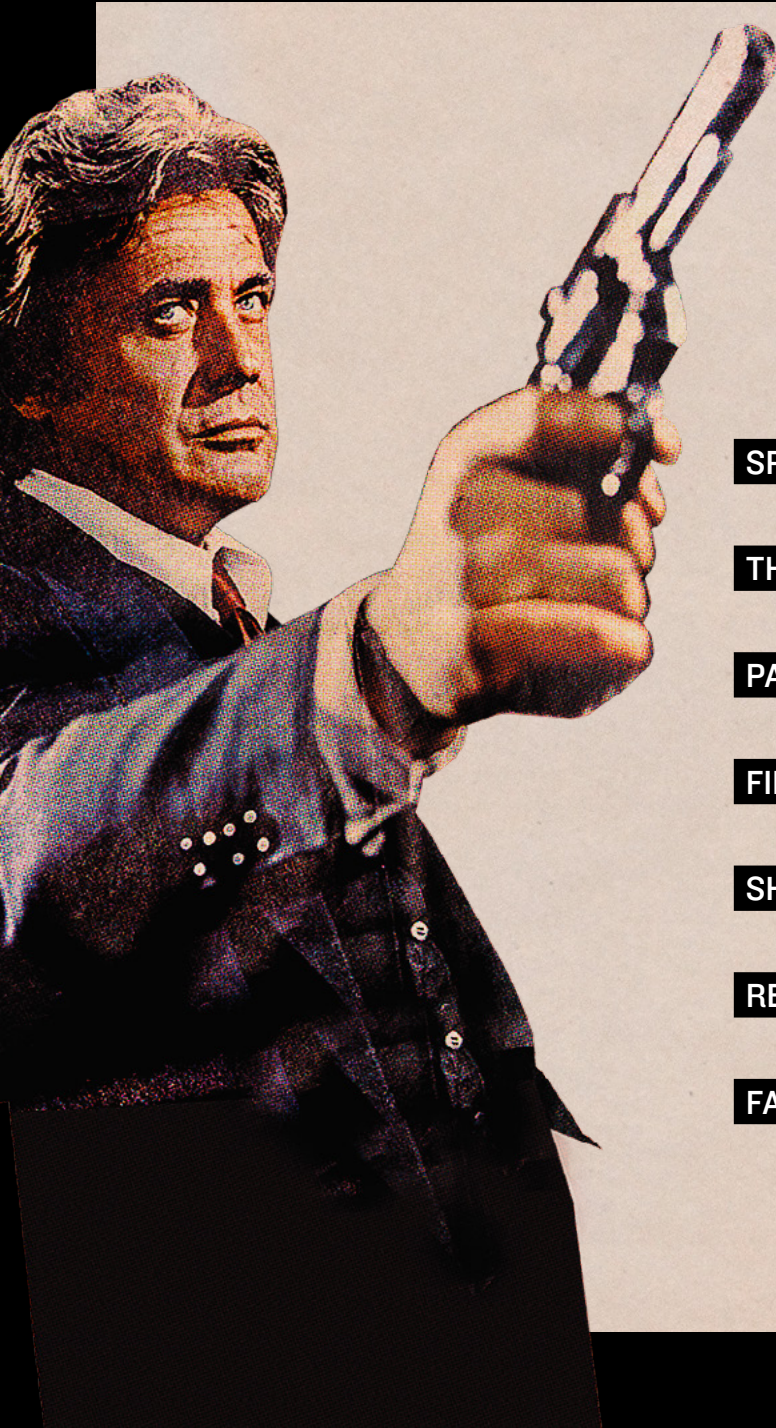
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COOL
NEWS





THE MOVIE IKONS

A staple of the Incredibly Strange Film Festival Guide since 1995, "the icons" are a quick, fun visual reference guide for the movies and events in the program. The 2015 Fantastic Fest Guide continues the tradition for discerning American audiences. Want to watch a date flick with primate love, Jungian concepts, voodoo and a shocking ending? No problem. Let the icons before each movie summary guide you to complete cinematic satisfaction. Thanks again to Ant and Mike from the Incredibly Strange Film Festival in New Zealand for conceiving and executing the genre movie icon art form.



ASSASSINATION



CREEPY DOLLS



GENDER
CONFUSION



NAZIS



PORNOGRAPHY



PUBIC HAIR



REVENGE



STOP MOTION

OUR EIGHT NEW THEMES DESIGNED EXCLUSIVELY FOR FANTASTIC FEST 2015
BY ICON KING MICHAEL SHEILS



ABORTION



ACTION



ADULTERY



AFRO



ALCOHOL ABUSE



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ALTERNATE WORLDS



ANARCHY



ANIMAL ABUSE



ANIMAL ATTACKS



APOCALYPSE



ASS TO FACE
CONTACT



AUTOMATIC
WEAPONRY



BACKNE



BAD TEETH



BALD SEX



BARE CHEST
MEN



BEAUTIFUL HAIR



BEEHIVES



BIG BREASTS



BLACK COMEDY



BLINDNESS



BLOCKBUSTER



BOLLYWOOD



BONDAGE



BREAKING THE
FOURTH WALL



BULLYING



BUNNIES



CANNIBAL



CAR CHASE



CASTRATION



CHEEZY FX



CHICKS IN CHAINS



CHRIST



CINEMASCOPE



CLASSIC



CLOWN



COCAINE



COCKUMENTARY



COMEDY



CONFETTI
COUCH



COPROPHAGIALISTIC



DANCING



DATE MOVIE



DECAPITATION



DEFENESTRATION



DICKHEAD



DIRTY COPS



DOCUMENTARY



DOMESTIC VIOLENCE



DREAM SEQUENCE



DRUGS



DUBBED



DWARF



EYEBALL VIOLENCE



FACE SLAPPING



FACE TO CROTCH
CONTACT



FANBOYS



FAST FOOD



FELLATIO



FILM WITHIN A FILM



FISHHOOK VIOLENCE



FLASHBACK



FOOD
POISONING



FULL FRONTAL



FURRIES



GANGBANG



GAY SEX



GENETIC MUTATION



GHOSTS



GIANT



GRAPHIC VIOLENCE



GROSS OUT



HARD-BOILED
DIALOGUE



HEAD TRAUMA



HIPPY



HITLER



HOOK FOR HAND



HUGE MOUSTACHES



HYPNOTISM



INBRED



INCEST



INFANT DEATH



INFLATABLE SEX



ISOLATION



JESUS



JUNGIAN CONCEPTS



JUNGLE FEVER



JUVENILE
DELINQUENTS



KAIJU



KILLER CULT



KILLER KID



KITSCH



KUNG FU



LACTATION



LARGE ORGANS



LESBIAN



LESBIAN VAMPIRE



LIPOSUCTION



LOOKS LIKE
A DICK



LOW BUDGET



MAD MAGICIAN



MARIJUANA



MASTURBATION



MELODRAMA



MENAGE A TROIS



MENTAL
ILLNESS



METAL



MILD VIOLENCE



MONSTER SEX



MONSTERS



MONTAGE



MOTHER
ISSUES



MOUNTAIN TAPPING



MULLET



MUSIC



NASTY ANIMATION



NECROPHILIA



NO BUDGET



NOIR



NOODLING



NUILITY



OSCAR SHAME



PEDOPHILIA



PENIS TRAUMA



PET ABUSE



PETROL SNIFFING



POLICE BRUTALITY



POLITICALLY
INCORRECT



PRETENTIOUS



PRIMATE LOVE



PROSTITUTE



PSYCHIC



PUPPET SEX



RACIST



RAPE



RELIGIOUS CULT



ROBOTS



SATAN



SCALPING



SCENERY
CHEWING



SCHIZO



SCIENCE FICTION



SCIENTIST



SCOPOPHILIA



SELF MUTILATION



SEMEN



SEWERAGE



SHOCKING
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SKELETON IN
THE CLOSET



SLEAZY



SPECIAL EVENT



STOCK FOOTAGE



STRIPPERS



STUNTS



SUICIDE



SURGERY



SURPRISE ENDING



SURREAL



TALKING BRAIN



TELEPATHY



TERRIFYING



TOILET HUMOR



TORTURE



TRASH



TREKKIE DELIGHT



TRIPPY



TRUE STORY



TWIST



ULTRA VIOLENCE



UNDERAGE SEX



VAMPIRES



VODDOO



WEREWOLF



WITCH DOCTOR



THE WORKS



WORKMAN'S CRACK



WRESTLING



Z-GRADE



ZOMBIE

FANTASTIK FEST EVENTS

FEBRUARY AND CHILLER PRESENT CHRISTMAS IN FEBRUARY: THE FANTASTIC FEST 2015 OPENING NIGHT PARTY!

THU, SEPT 24TH • 10PM • THE HIGHBALL

We're kicking off FF2015 FF with a brutally vicious mega-rager of candy canes, reindeer, and gingerbread. And we're not talking about your standard peace on earth and good will towards men. This is a full-tilt Santanic slyride through the wickedest wastelands of holiday cheer. Yep, we're throwing the first-ever Fantastic Fest Christmas party... because why not? You don't like it? Die!

DOUG LOVE MOVIES PODCAST

FRI, SEPT 25TH • 4:20PM • THE HIGHBALL

Comedian Doug Benson (SUPER HIGH ME; LAST COMIC STANDING; CHRONIC-CON) invites surprise filmmaker and comedian guests to sit down, talk movies and play movie trivia games...while drunk, stoned or both! The game is a reimaged version of the Leonard Maltin Game, which has been described as Name That Tune with movies instead of songs. The game consists of Benson reading the cast of an unknown movie in reverse order (star of the movie comes last) from Leonard Maltin's Movie Guide to his guests, who attempt to guess the movie! Come enjoy a HighBall cocktail, relax and be entertained!

FANTASTIC DEBATES PRESENTED BY ASH VS. EVIL DEAD

FRI, SEPT 25TH • MIDNIGHT • SOUTH AUSTIN GYM

Quench your thirst for blood AND intellectual disputation with the Fantastic Debates, where the burning questions facing the fan community are resolved once and for all, first with words, and then with furious FISTS!! Past Fantastic Debates have featured such intellectual and/or pugilistic screen titans as Keanu Reeves, Elijah Wood, Michelle

Rodriguez and Joe Swanberg, as well as a host of critics, bloggers, bruisers and movie maniacs. Debaters to be announced shortly... and violently!

ITCHY-O

SAT, SEPT 26TH • 10PM • THE HIGHBALL

A blazing 32-member audio assault from the darkest regions of Colorado, Itchy-O is a completely immersive, inhuman and unbelievable musical/visual/transdimensional experience. Their performances incorporate drums, synthesizers, fog, strobes and a Chinese lion (!!!) in their relentless attack on reality. Having played shows with Devo, David Byrne and countless other legends, they now turn their targets on Fantastic Fest, where they will rewrite the laws of physics through sheer force of percussive hysteria. Behold... ITCHY-O.

THE COMEDY MELTDOWN WITH JONAH AND KUMAIL

SUN, SEPT 27TH • 7PM • THE HIGHBALL

The Meltdown with Jonah and Kumail hails all the way from the back of a comic book store in Los Angeles, where it's not only been crowned one of the best standup shows in the city by LA Weekly, LA Times, and Hollywood Reporter... but it's now a TV series! Comedy Central filmed eight documentary-style episodes of The Meltdown with Jonah and Kumail. Come see why this is the only existing live standup event to get its own TV show as hosts Jonah Ray and Kumail Nanjiani charm your pants off and welcome some very special guests!

CHAOS REIGNS KARAOKE PARTY

PRESENTED BY INDIEGOGO

SUN, SEPT 27TH • 11PM • THE HIGHBALL

Demented revelry and potential humiliation combine in the night of your life during one of our favorite traditions here at the festival.

Filmmakers, journalists and all other FF-ers shed their dignity in a vein-bulging effort to satiate the bloodthirsty Karaoke Gods. Tonight... WE RAAAGE!!

NERD RAP

MON, SEPT 28TH • 9PM • THE HIGHBALL

NEEEERRRRRRDDDDSSS! Bring that beat back!! From the early nerdcore albums of MC Frontalot to the Epic Rap Battles of History and the entire careers of the Lonely Island and Childish Gambino, rapping nerds have become major players in pop culture. Now it's your turn to show us what you've got, in the fifth annual Fantastic Fest Nerd Rap Throwdown!

What is Nerd Rap? Simply put, it's any hip hop beat paired with an emcee (or multiple microphone fiends) rapping about geek culture.

In the first round of competition, each Nerd Rapper will perform a prepared rap using any beat of their choosing for up to 2 minutes of performance time. Each performer will be rated on a scale of 1 to 10 by our panel of celebrity judges, and the top three performers will go on to compete in the final round – the Freestyle Challenge. We'll have our own beats prepared along with new geeky topics, and each rapper will have to make up a new flow about a new subject on the spot. Audience applause will determine the ultimate winner, who will be crowned Nerd Rap Champion of the Year and showered with fame and prizes from our Fantastic Fest sponsors.

Now in our fifth year, the Nerd Rap showdown will be back at the new Highball again, and we're keeping the competition and the audience open to the general public and Fantastic Fest badgeholders alike!

Think you've got what it takes to become a Geek God of the Mic? Competing is totally free, and all you need to do is sign up! Head to the Nerd Rap page at FantasticFest.com

to get the skinny on the rulez. And bring your A-game, foolz. NERD UP!

FANTASTIC FEUD

MON, SEPT 28TH • 11:45PM • ALAMO SOUTH LAMAR

This annual display of geek knowledge warfare, brainchild of online critic Scott Weinberg, pits the globe's greatest horror scholars against each other in a galactic display of mental agility, verbal hostility and full-tilt brutality. Filmmakers, journalists, FF programmers, and movie megaminds collide in this bloodthirsty deathride of useless information. Bear witness to the most rampaging display of trivia prowess in the universe as our warring teams of fearless warriors crack open the deepest recesses of their brains and detonate their nuclear nerdbombs. There will be beer on the floor and blood on the walls.

GRAND BAZAAR FEATURING WOODEN WISDOM

TUE, SEPT 29TH • 9PM • THE HIGHBALL

World-traveling DJ combo Wooden Wisdom (Zach Cowie and Elijah Wood) celebrate FF 2015's devotion to Turkish cinematic mayhem at this transcontinental turntable thwackdown. In fact, the DJ dervish duo have just returned from Turkey themselves, bringing along stacks of Turkish wax from which they'll attack with tracks to the max. All choice cuts... no Istanbulshit!

GEEKS WHO DRINK

WED, SEPT 30TH • 8PM • THE HIGHBALL

The Highball and 400 Rabbits regular favorites Geeks Who Drink are back for their fifth raucous pub quiz at Fantastic Fest! This special 90-minute trivia event at will feature questions about sci-fi movies, geeky pop culture, and classic video games.

DOUG BENSON MOVIE INTERRUPTION: ROAR

WED, SEPT 30TH • 9PM • ALAMO SOUTH LAMAR

Doug and special guests chill on the front row couches, mics in hand, and say whatever hilarious thing pops into their heads while a movie of their choosing unfolds on the screen. For this special Fantastic Fest show, they'll be presenting ROAR, the unprecedented—and wholly unpredictable—action-adventure about a wildlife preservationist who lives harmoniously alongside a menagerie of over a hundred untamed animals. The fascination of bizarre animal enthusiasts, love of movies, non-stop interrupting, and... that fourth thing we can't remember right this second... will have you chirkin', chillin' and chucklin' in the aisles.

KARAOKE APOCALYPSE

WED, SEPT 30TH • 11PM • THE HIGHBALL

The most manically monstrous week of your year can only be celebrated in the most thunderous way possible. So in the iron-fisted mic-slinging FF tradition, Austin's live karaoke rock ravagers Karaoke Apocalypse will be bringing YOU onstage to perform the finest metal (and punk) anthems. Imagine howling like an elemental force while backed by a fully-armed five-piece metal/punk/chaos combo. Whether you want to rock like a hurricane, scream the number of the beast or ride the lightning, the doors of hell are swinging wide to let you live your rock n' roll nightmare.

STARCADE

THU, OCT 1 • 10:00PM • THE HIGHBALL

Watch as two contestants go head-to-head, answering game trivia and playing this year's best Gamemaking Frenzy games. With your host Wiley Wiggins, all your favorite classic games will be discreetly replaced with just-as-good versions of indeterminate nationality, all in a showdown we have christened: DUPLICATE.

2015 CLOSING NIGHT PARTY

THU, OCT 1 • 10:30PM • STAR HILL RANCH

There's no better way to wrap up eight days of power and chaos than with a rootin' tootin' old-time celebration of cannibalistic savagery. So our 2015 Closing Night Party is going to be our biggest, boldest and bloodiest ever, as we take over a bona fide ancient cowboy town on the Austin outskirts and dress it up to match the unrepentant misanthropic western rage of our official closing film, BONE TOMAHAWK! Join the cast and crew as we declare war on the night, with a non-stop megassault of booze, meat, fire, games, music, and probably a live donkey or two. See you in the 1800s, motherfuckers! NO RULES!!!





THE EUROPEAN FANTASTIC FILM FESTIVALS FEDERATION

A unique network of 22 festivals stretching across 11 European countries, as well as Asia, and North and South America

- ➔ Enhances global visibility for filmmakers and distributors
- ➔ Rewards European creativity annually through its prestigious Méliès d'or awards for fantastic feature and short films

2014 MÉLIÈS D'ARGENT FEATURE FILM WINNERS

Enemy

Denis Villeneuve - Spain

The Strange Color of Your Body's Tears

H. Cattet, B. Forzani - Belgium

Let Us Prey

Brian O'Malley - United Kingdom

Der Samurai

Till Kleinert - Germany

Cannibal

Manuel Martin Cuenca - Spain

Blind

Esquil Vogt - Norway

Alleluia

Fabrice Du Welz - Belgium



18th MÉLIÈS D'OR 2014

BEST EUROPEAN FANTASTIC FILM

Fabrice Du Welz - Belgium
for

ALLELUIA

awarded at the 47th Sitges
International Fantastic Film Festival



BEST EUROPEAN FANTASTIC SHORT FILM

THE BODY

Paul Davis
United Kingdom

2014 MÉLIÈS D'ARGENT SHORT FILM WINNERS

Cebu

Pablo Belaubre - Spain

The Body

Paul Davis - United Kingdom

The Boy with a Camera for a Face

Spencer Brown - United Kingdom

How Olin Lost His Eye

Damian McCarthy - Ireland

Fist of Jesus

David Muñoz, Adrián Cardona - Spain

The House of Dust

Jean-Claude Rozec - France

Happy D-Day

H.B. Frick - Germany

Death of a Shadow

Tom Van Avermaet - France

Lilith

Maxim Stollenwerk - Belgium

24 Hours with Lucia

Marcos Cabotá - Spain

Lothar

Luca Zuberbühler - Switzerland

Canis

Marc Riba, Anna Solanasa - Spain

Reset

Marcus Kryler, Fredrik Åkerström - Sweden

Pela Boca Morre o Peixe

João P. Nunes - Portugal

Robotics

Jasper Bazuin - The Netherlands

Tin & Tina

Rubin Stein - Spain



Find out more @ www.melies.org

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Regional Premiere

ANOMALISA

2015, DIR. CHARLIE KAUFMAN AND DUKE JOHNSON, 90 MIN., UNITED STATES

There will be very few films this year as singular as Charlie Kaufman's newest, ANOMALISA, a collaboration with filmmaker Duke Johnson. On the surface, you quickly recognize Kaufman's dark and lonely world. A Willy Loman type is unsatisfied in his life. He doesn't connect with his wife or his son. His job — giving speeches designed to improve efficiency in customer service call centers — can't fulfill what's lacking in his existence, even if he's somewhat of a celebrity in that field. However, his latest business trip to Cincinnati provides a glimmer of hope. A former love lives there and the chance at a reunion drives him through his mundane existence with the possibility of connecting with another soul. The already poignant narrative transcends to an ethereal state because of the bold decision to painstakingly shoot the entire film as stop-motion animation. We all love the nostalgia of that style, but this isn't Ray Harryhausen's Medusa. It's so well done that you quickly forget you are watching — for lack a better word — "puppets." When the camera lingers on a character or zooms into their eyes, you are lost in the emotion of the moment. After the film ends, you are affected on as deep a level as you were with ETERNAL SUNSHINE OF THE SPOTLESS MIND or SYNECDOCHE, NEW YORK.

ANOMALISA was produced by Fantastic Fest veterans Snoot Entertainment (responsible for fest favorite YOU'RE NEXT and co-distributor with Drafthouse Films of CHEAP THRILLS) and Dan Harmon's animation house Starburns Industries. The project was originally envisioned as a 40 minute short, but after a successful crowdfunding campaign, it was extended to a feature length experience. The end result is unforgettable, one of the undisputed highlights of this year's Fantastic Fest. (James Shapiro)

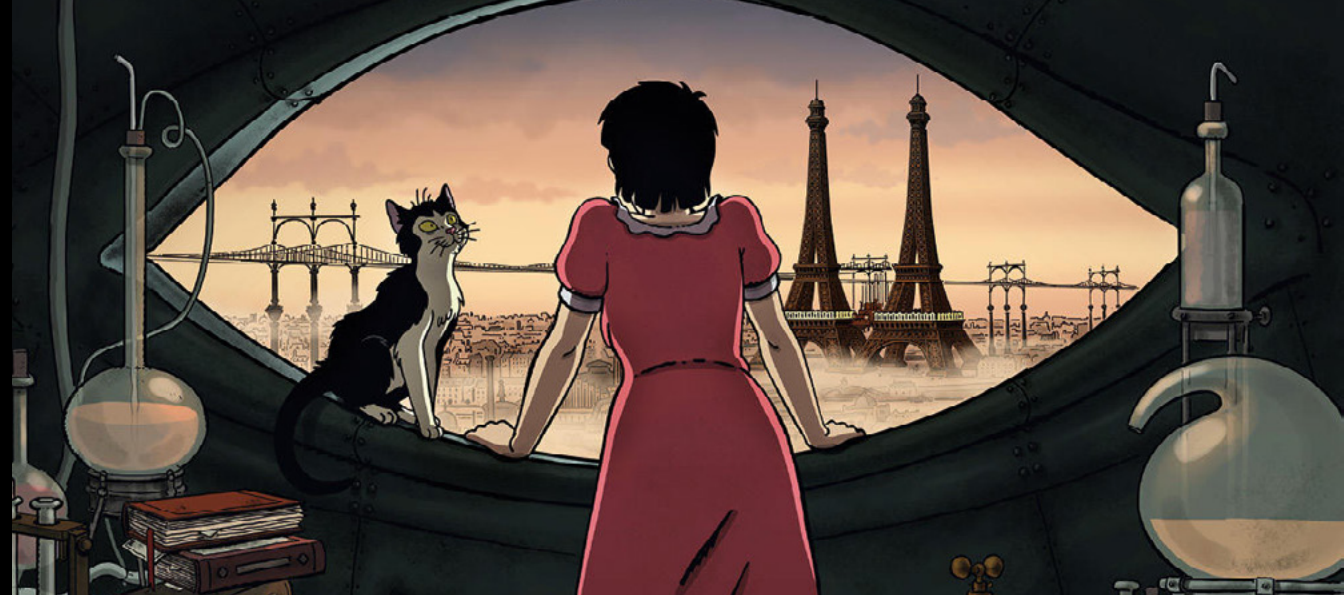


THE WORLD OF TOMORROW

2015, DIR. DON HERTZFELDT, 16 MIN., U.S.

A young girl is confronted with her future in this sublime award-winning festival favorite by Don Hertzfeldt (IT'S SUCH A BEAUTIFUL DAY; REJECTED).

PLAYS WITH



US Premiere

APRIL AND THE EXTRAORDINARY WORLD

2015, DIR. CHRISTIAN DESMAIRES & FRANCK EKINCI, 90 MIN., FRANCE/BELGIUM/CANADA

In an alternate reality, Napoleon doesn't die at the Battle of Waterloo. Instead, while attempting to engineer an indestructible super soldier, he meets his demise in an accidental laboratory explosion. In the wake of this catastrophe, his heirs maintain control of France, and by 1941 it's Napoleon V who has come to power. Ever since the death of Napoleon I, however, scientists and scholars have mysteriously gone missing, leaving behind a world deprived of their technological innovations. A thick cloud of pollution hangs over Paris, a result of the use of coal and steam power. Operating in secrecy, a young teenage girl named April, together with her sharp-tongued talking cat Darwin (long story), searches for her abducted scientist parents while attempting to continue their research. But the police, led by the boorish but tenacious Detective Pizoni, are also interested in April's whereabouts. With the shortage of great minds, all non-abducted scientists are forced into labor for the state war machine. If she can stay one step ahead of Pizoni and his goons, April may just hold the key to the world's salvation. Then again, she might also trigger its destruction. Beautifully animated, *APRIL AND THE EXTRAORDINARY WORLD* is an adaptation of the work of famed French comic artist Jacques Tardi, creator of *Adele Blanc-Sec* among other works. Drawing inspiration from everything from Dickens to Jules Verne to Miyazaki, *APRIL AND THE EXTRAORDINARY WORLD* is colorful and funny, but with more than a hint of melancholy and sociopolitical commentary. The greed and gluttony from those in power has trickled down creating an overwhelming cloud of sadness and despair, not unlike the thick pollution that hangs over the city. *APRIL*'s titular character may wallow in this dark, grimy soot-stained world, but she maintains a bright and shiny hope for the future. (Luke Mullen)





US Premiere

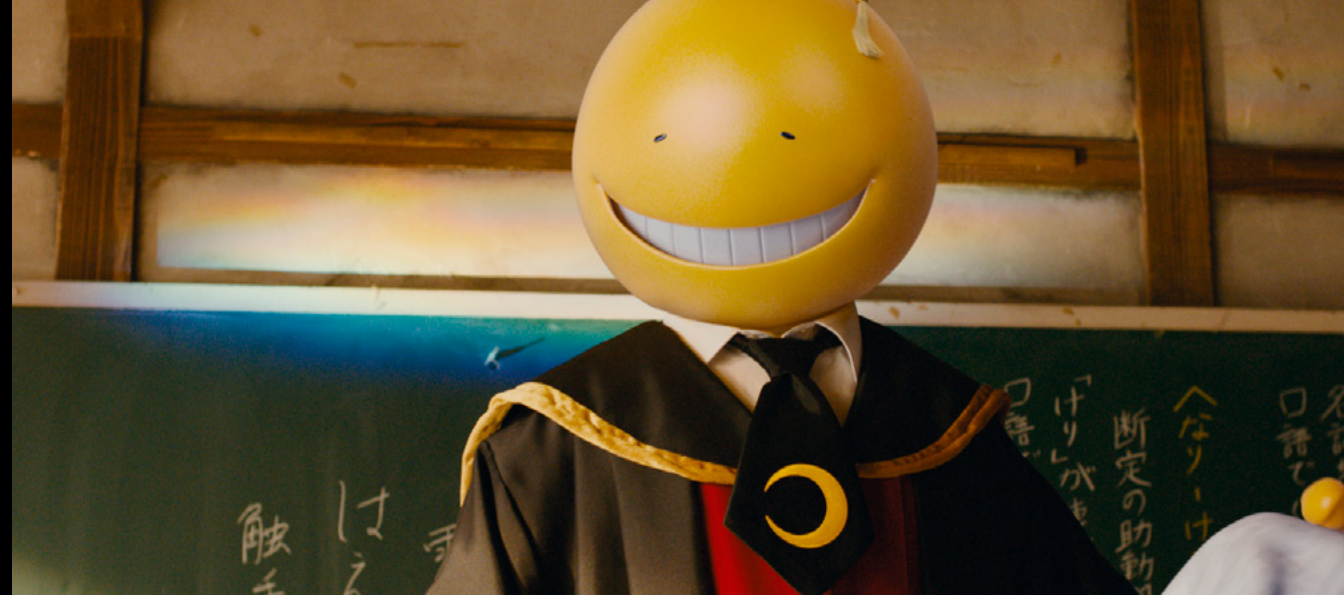
THE ASSASSIN

2015, DIR. HOU HSIAO-HSIEN, 104 MIN., TAIWAN

A ninth century assassin (Shu Qi, *JOURNEY TO THE WEST: CONQUERING THE DEMONS*) fails to dispatch a corrupt government official when the presence of his young son stirs her heart. Returning to her monastery in disgrace, she's given a reprieve and instructed to return to her home province on a mission to murder her cousin, the ruling lord of the region and her former betrothed (Chang Chen, *CROUCHING TIGER, HIDDEN DRAGON*) as a means of curing her of her sentimentality. Upon her reluctant return, she discovers that the city is on a political knife's edge, at risk of falling out of favor with the Imperial Court, and party to a conspiracy between her cousin's jealous wife and a black magic wizard. Torn between compassion and duty, the assassin is pressed to decide where her allegiances lie.



Beginning in stark monochrome before bursting into vivid 35mm color, Taiwan's chief art-house auteur Hou Hsiao-Hsien (*CITY OF SADNESS*; *THE FLIGHT OF THE RED BALLOON*) has conjured perhaps the most transfixing and beautiful wu-xia film of all time. Drawing from the patient and precise tradition of King Hu (whose seminal *COME DRINK WITH ME* is screening at this year's *FANTASTIC FEST*), Hou's action is a whirling dervish of percussive glimpses which punctuate the frame as if the warrior's supernatural abilities are too agile to capture, but it's when the swords are sheathed that Hou's sublime talent for profound stillness manifests itself. Be it in the quiet play of children, a warrior's contemplative walk through a silver birch forest, or the immortal signature of cinema: the wind in the trees. There's a reason Hou won Best Director at Cannes. (Peter Kuplowsy)



US Premiere

ASSASSINATION CLASSROOM

2015, DIR. EIICHIRO HASUMI, 110 MIN., JAPAN

Having destroyed the moon, a creature from outer space announces his intent to destroy our planet. However, he offers one concession: allow him to teach the class of failing students of Kunugigaoka College in the art of assassination so that they can kill him and stop imminent destruction. The Ministry of Defense agrees, on the condition that their own agents are allowed to also act as teachers within the school.

So begins the most frantic, brilliant and touching school year that you'll ever see. Koro-sensei is a seven-foot tentacled yellow octopus from outer space with a wicked sense of humor. And as the students attempt to murder him in various inventive ways, he'll teach them something about themselves, and change their lives in the process. Into this mix will come various assassins, other aliens and a threat even more real than Koro-sensei, making it a school year to remember.

Possessing ample visual invention and set at a brilliantly blinding pace, this super-smart adaptation of the ever-popular manga proves that you can create a VFX-heavy film that can also be incredibly human, funny and strangely feel completely real. Although the performances of the entire student body are impressive, the real star of the show is Koro-sensei, an incredible creation which, by the end of the film, has become a fully-fledged character that's impossible not to love. ASSASSINATION CLASSROOM is fun, irreverent and completely on-target filmmaking that'll leave you with a huge grin for days to come. (Evrin Ersoy)





US Premiere

BASKIN

2015, DIR. CAN EVRENOL, 97 MIN., TURKEY

It's an easy night on patrol for Arda, Remzi and the rest of their police unit: a bit of cards, a bit of football, a bit of barbecue. They could never know what to expect when summoned out to support another group of cops at a remote building. And by the time they realize what they're facing, it will be far, far too late.

One of the great pleasures of the film festival world is the opportunity to witness the development and emergence of a promising young talent. This is very much the case with young Turkish helmer Can Evrenol, several of whose shorts have screened at Fantastic Fest in the past, including the short film that provides the basis for this. Evrenol now returns to the festival for the US Premiere of his debut feature. And good god, what a feature.

Evrenol proves himself a master of mood and tone with BASKIN, meticulously crafting a sort of baroque puzzle box sure to provoke a visceral physical response in even the most jaded. While too many young hands are content to shock in the name of horror without ever reaching for true fear, Evrenol goes a step beyond. BASKIN is a film to dread, a film that slips deep into the psyche and uncovers the topography of hidden nightmares.

Less a film to be deconstructed and talked about than it is a film to be experienced — though there's certainly plenty to deconstruct — BASKIN more than delivers on the promise of Evrenol's short film work, bringing the young Turk to screens seemingly fully-formed as a new auteur of the horror world. (Todd Brown)





Regional Premiere

BELLADONNA OF SADNESS

1973, DIR. EIICHI YAMAMOTO, 86 MIN., JAPAN

One of the great lost masterpieces of Japanese animation, never before officially released in the U.S., **BELLADONNA OF SADNESS** is a mad, swirling, psychedelic light show of medieval tarot card imagery with horned demons, haunted forests and La Belle Dame Sans Merci, equal parts J.R.R. Tolkien and gorgeous, explicit Gustav Klimt-influenced eroticism. The last film in the adult-themed Animerama trilogy produced by the godfather of Japanese anime & manga, Osamu Tezuka, and directed by his long time collaborator Eiichi Yamamoto (“ASTRO BOY” and “KIMBA THE WHITE LION”), **BELLADONNA** unfolds as a series of spectacular still watercolor paintings that bleed and twist together. An innocent young woman, Jeanne (voiced by Aiko Nagayama) is violently raped by the local lord on her wedding night. To take revenge, she makes a pact with the Devil himself (voiced by Tatsuya Nakadai, from Akira Kurosawa’s **RAN**) who appears as an erotic sprite and transforms her into a black-robed vision of madness and desire.



Extremely transgressive and not for the easily offended, **BELLADONNA** is fueled by a mindblowing Japanese psych rock soundtrack by noted avant-garde jazz composer Masahiko Satoh. The film has been newly restored by Cinelicious Pics using the original 35mm camera negative and sound elements — and including over 8 minutes of surreal and explicit footage cut from the negative. On par with Rene Laloux’s **FANTASTIC PLANET** and Ralph Bakshi’s **WIZARDS** as an LSD-stoked 1970s head trip, **BELLADONNA** marks a major rediscovery for animation fans. If Led Zeppelin had a favorite film, this would be it. In other words, *Stairway to Hell*. (Dennis Bartok, Cinelicious)



World Premiere

BONE TOMAHAWK

2015, DIR. S. CRAIG ZAHLER, 133 MIN., UNITED STATES

A stranger (David Arquette) rolls into the tiny Western town of Bright Hope, immediately drawing the suspicions of the backup deputy Chicory (Richard Jenkins). He alerts the town's sheriff, Franklin Hunt (Kurt Russell), and in an ensuing scuffle, the stranger is wounded and put in jail. Summoned to tend to the wounded man is the beautiful Samantha O'Dwyer (Lili Simmons), whose successful working-class husband Arthur (Patrick Wilson) is laid out at home with a broken leg. Sometime in the night, a local stable boy is torn to pieces, horses are stolen and Samantha and the stranger disappear. The only clue left behind is a peculiar looking arrow, a weapon their local Indian expert identifies as belonging to tribe of inbred cannibals. Having no alternative but to face these cave-dwelling abominations, Hunt, Chicory, Mr. O'Dwyer and the dashing, highly educated gentleman John Brooder (Matthew Fox) head out on a rescue mission. **BONE TOMAHAWK** is first and foremost a gritty western, rich with complex and fascinating characters, so much so that it would work equally as well without the horrifically violent cannibals. But fortunately for us, it's also a tense and brutal horror movie, and violent those cannibals are. They take out their prey quickly and without mercy, not thinking twice about splitting a living man right down the middle. Kurt Russell, whose commanding presence and gruff voice have been woefully unutilized in westerns since **TOMBSTONE**, stands out amongst a group of superb actors who all look like they were born for the genre. His return has been well worth the wait, as he and the rest of the cast are given great material to work with by writer/director S. Craig Zahler. This is a western full of all the genre staples we love, but with the added joys of brutal horror such that, by the end of **BONE TOMAHAWK**, you'll understand how the west was truly won... against savage cannibals. (Brian Kelley)





US Premiere

THE BOY AND THE BEAST

2015, DIR. MAMORU HOSODA, 119 MIN., JAPAN

Ren is a nine-year-old kid hiding out from his distant relatives on the streets of Shibuya. His entry into an alternate world ends in an encounter with a bear warrior named Kumatetsu, who offers Ren the chance to become his apprentice. Although Ren is resistant at first, seeing Kumatetsu battle soon changes his mind, and before long, the two have become the unlikely of friends.

Mamoru Hosada returns to the big screen with yet another uncategorizable tale that'll win over everyone in the audience. **THE BOY AND THE BEAST** has all the trademarks of a classic Hosada film: a fantasy world which has its roots in reality, populated with richly nuanced, engaging characters whose fates the audience cares deeply about. At first glance, the film may seem like it's most focused on battles between the beast warriors (which, indeed, are epic), but it spends equal time in the developing the friendship between master and apprentice as well as Ren's journey into adulthood. Hosada's nimble juggling of genres and emotional strands pays off in an incredible climax where all worlds collide and each of the characters find themselves tested.

THE BOY AND THE BEAST is also an amazing visual accomplishment. Both beasts and humans are beautifully realized with incredible detail, especially present when establishing the expression of subtle emotions. Stunning battle scenes combine adrenaline with emotional impact. The details of the beast world are the final winning touch, with Shibuya captured beautifully in both its real and fantasy version. This is the sort of film that comes out of nowhere and catches you unaware. It's a genuine gem that is likely to get people talking all the way through the end of the festival. (Evrin Ersoy)





North American Premiere

THE BRAND NEW TESTAMENT

2015, DIR. JACO VAN DORMAEL, 110 MIN., FRANCE/BELGIUM/LUXEMBOURG

God exists. He lives in Brussels. These two lines set the stage perfectly for Jaco Van Dormael's latest film. There's more, of course. God lives in an apartment with no entry or exit and spends most of his time in a giant office where he controls the world through a computer terminal that looks like it still runs Windows 98. He lives with his wife and daughter and is a raging jerk to both of them. His son, whom you may have heard of, made his escape through the washing machine long ago. Finally his daughter, Ea, gets fed up with his shit. With some encouragement from her brother, JC, she decides to leave the nest, find her own apostles and write her own brand new testament. But before she makes her escape, she steals the key to the office and texts the answer to an all-important question to everyone on Earth. Her attempted good deed backfires and God must scramble to fix it before humanity finds it has no need of Him.



THE BRAND NEW TESTAMENT is a wildly innovative and incredibly funny film. The premise alone is gold, but the little details sprinkled throughout really make the story shine. The cast is perfect, from Pili Groyne as Ea to the great Catherine Deneuve as one of the new apostles. Finally there's God himself, played by the amazing Benoit Poelvoorde, who Fantastic Fiends will recognize immediately as the voice of Steven from A TOWN CALLED PANIC. Ms. Deneuve in particular goes for broke, not just playing along but giving it her all, even when the film gives her an unusual new partner. This is bold, brash, blasphemous filmmaking on a grand scale. THE BRAND NEW TESTAMENT will delight and challenge you and have you laughing the whole way. (Luke Mullen)



World Premiere

CAMINO

2015, DIR. JOSH C. WALLER, 104 MIN., UNITED STATES

Zoe Bell — best known for her long running collaborations with Quentin Tarantino — is Avery Taggart, an acclaimed photojournalist looking to put some distance between herself and her own dark history when she takes a job in the remote jungles of Colombia. Her subject? A religious group led by TIMECRIMES helmer, Nacho Vigalondo. It should be a fairly straightforward job, but when Taggart snaps a photo of something she wasn't meant to see, things go very dark very quickly and she ends up running for her life through the hostile jungle. Director Josh Waller reunites with his RAZE leading lady for an adrenaline-pumping action adventure through hostile territory, packed with familiar faces including festival mainstays Vigalondo and Francisco Barriero (HERE COMES THE DEVIL; WE ARE WHAT WE ARE). Waller's no-nonsense style delivers a lean approach, with Bell proving once again that her physical skill and fearlessness is matched by an on-screen charisma that should have thrust her into the spotlight long before now. And Vigalondo? When someone gave the manic Spaniard license to chew a bit of scenery as a charismatic villain, any festival regulars should have no problem figuring out what will be the result. For the uninitiated, the answer is big time fun. Though he has built a name for himself as part of the SpectreVision producing team, Waller has also been careful to maintain an individual identity separate from his COOTIES and A GIRL WALKS HOME ALONE AT NIGHT cohorts. With this, his third directing effort, Waller reinforces his own taste for no-nonsense action, balancing out late '70s antiheroes and character work with mid-'80s Corman style pulp. CAMINO falls roughly at the midpoint on the spectrum between his earlier efforts (McCANICK; RAZE) and reminds us that while he may be part of a very gifted team, Waller is also a solo force to reckon with. (Todd Brown)





US Premiere

THE CLUB

2015, DIR. PABLO LARRAÍN, 98 MIN., CHILE

Somewhere in Chile, four men lead a secluded life, aided only by their female companion, a former nun. Their routine is simple, their days are spent in simple prayer, food, introspection and an occasional trip to secretly race their dog at the local track.

However their existence is threatened with the arrival of a mysterious stranger. His own secret brings upon the house an investigation which threatens to reveal exactly what dark event brought each of the men to this remote hideaway. As the investigation gathers speed and more layers are unraveled, the men realize only desperate action can save the sanctity of the life they have created. Something must be done. Centered around a mystery, Pablo Larrain's follow up to his Chilean trilogy is yet another assault on his country's history. This time, his target is the church and all the evil it has allowed over time.

Never condescending, never damning, Larrain allows his characters to go on a brutal journey, destroying everything they stand for so they may discover who they really are. Filled with brutal imagery, shocking content and an emotionally draining finale, THE CLUB is the kind of film people will be talking about for a long time. Its uncompromising vision of a land plagued by its own sins is frightfully tainting, so deeply effective that no other film at the festival will get so deeply under your skin.

An unmissable experience, THE CLUB represents the most intelligent kind of filmmaking there is: daring, explicit and challenging. Aided by fine performances from his usual roster of actors, including the ever-brilliant Alfredo Castro as the chillingly calculating Father Vidal, Pablo Larrain's vicious statement will remain with you indefinitely. (Evrin Ersoy)





North American Premiere

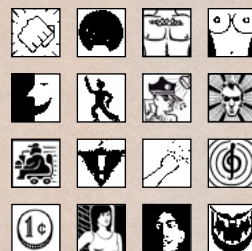
COZ OV MONI 2

2014, DIR. KING HENRY BLACKSON & FOKN BOIS, 63 MIN., GHANA/ROMANIA

Robbed and beaten on the streets of Accra, friends and musical compatriots M3NSA and Wanlov The Kubolor are back and out for revenge. They'd also like some lunch. Welcome to the peculiar world of COZ OV MONI 2 - FOKN REVENGE.

Acclaimed musicians and merry pranksters M3NSA and Wanlov have built a well-deserved reputation as musical groundbreakers in their native Ghana, the duo being among the first to write and perform in local dialect, and they took that same spirit to their debut feature film COZ OV MONI. Embracing the more playful, comic personas that drive their Fokn Bois duo — the pair push into more serious territory in their solo work — they delivered what they describe as the world's first pidgin musical, an ultra low budget blast of energy and tunes from the streets of Accra on to the world's screens. And with that first effort proving a success, they return now with the sequel.

An unruly affair, COZ OV MONI 2 ignores all the rules of "proper" narrative, instead linking together a series of increasingly odd musical vignettes following its heroes on their easily-distracted path through the big city to find the villains who robbed them in the first film. Don't worry about putting too much effort into tracking the story, because what really drives things here is the outrageously charismatic duo at the core of things. Wanlov and M3NSA come across as a pair of devil-may-care musical savants on a continuous quest to fill their bellies and attract the eye of passing ladies. An enormously charming, playful affair, this could very well be the most fun you'll have in a cinema all year. (Todd Brown)



PLANS WITH

SLOW CREEP

2015, DIR. JIM HICKCOX, 12 MIN., U.S.

Three teens defy the warnings of a video store clerk and go ahead with renting a cursed VHS.



World Premiere

DAG SEASON 4

2015, DIR. ØYSTEIN KARLSEN, 92 MIN., NORWAY

Dag dislikes people. All of them. Strongly. He would like nothing more than to be simply left alone to enjoy a good meal alone at home, while listening to his vast collection of music. Because he does not like people. Which is something of an unusual characteristic for a man who works as a relationship counselor, and one that invariably leads him to begin his sessions by asking his clients if they've considered divorce. Because if they haven't, they probably should.

But being a human himself, Dag cannot entirely escape the plague of human contact. There is his eccentric receptionist, for one. He has to see her every day. And there's his sex addict best friend, freshly released from prison and back in the orbit of his ex-fiance's moderately terrifying extended family of angry (and drug-dealing) Serbs. And then, for reasons Dag himself is not entirely certain he understands, there is his (mostly) reformed ex-hippy girlfriend whom he actually spends time with voluntarily.

Welcome to the world of DAG, the hit Norwegian television series about to enter its fourth season. The bleakly hilarious style of writer-director Øystein Karlsen is already familiar to Fantastic Fest patrons from his 2012 feature effort *FUCK UP*, a film that features the entire creative team and core cast of DAG. And if it seems like the TV series is the sort of thing that Hollywood would snap up, you're right. They have, with a US remake currently in the works. But before that arrives, we have the chance to partake in the original, straight from the source, in a rare appearance outside of its native land. (Todd Brown)





North American Premiere

DANIEL'S WORLD

2015, DIR. VERONIKA LIŠKOVÁ, 75 MIN., CZECH REPUBLIC

As a society, we are more understanding and accepting these days than ever before about the nature of our sexual urges. We have grown far more tolerant to those whose sexual identity was until recently thought by many to be deviant behavior. Because of this increased enlightenment, now is the best time to be challenged by a film like **DANIEL'S WORLD**. Daniel is 25 years old, lives in the Czech Republic, wants to be a writer, has never dated, and is in love with an eight-year old boy. This is his identity and it's among the most challenging ways to be defined in any culture. But that is Daniel's reality and he wants his sexual identity be accepted by society. He has never acted on his desires and repeatedly insists he never will. **DANIEL'S WORLD** is not for the judgmental or the faint of heart. Daniel is upfront and honest about his feelings, especially concerning his friend's young son Misa. He talks about suicide as an option like he was talking about the weather. Liskovffl^o refuses to burden her film with morality or judgment but rather shows Daniel's existence as a human being. She does draw a distinction between pedophilia and violent sexual predators who attack children because of their vulnerability. That said, the audience's ability to broaden its predisposed notions of acceptance is seriously challenged by scenes of Daniel and his pedophile support group collectively staring at and sizing-up at a playground full of children. Fantastic Fest has been dedicated to showing a range of challenging documentaries including those that open a window into the world's taboos and marginalized people and **DANIEL'S WORLD** does just that. Think about the prospect of spending your entire life being despised by the vast majority of society and knowing you will never have the opportunity to find a fulfilling life partner. That's Daniel's world, and it's bizarre, shocking, engaging and enlightening. (James Shapiro)





World Premiere

DARLING

2015, DIR. MICKEY KEATING, 78 MIN., UNITED STATES

A young woman takes a seemingly simple job as the caretaker for an enormous, historic New York estate. In fact, as she's picking up the keys, the woman who hired her mentions that it's the oldest house in New York. And with that age comes several stories, including odd rumors about the former caretaker. When the young woman asks what happened, the owner begrudgingly admits that he committed suicide, but they don't know why and "it's nothing to worry about. Nothing like that could ever happen again." With that, she is out the door, leaving the replacement with a check and the first pangs of anxiety about her latest career move. But with no other choice, she resigns herself to her decision, and starts to get to know the place. She discovers an odd necklace with an upside down cross as well as a single locked door at the end of a short hallway. Both are strangely ominous, just like the odd noises she hears at night. When she finds herself frightened by an innocuous encounter with a man on the street, she starts to spiral out of control.

Mickey Keating returns to Austin hot on the heels of the SXSW premiere of his film POD. Filmed in black and white with disorienting sequences of fast edits, DARLING feels nightmarish with a thick atmosphere of fear and apprehension that calls to mind elements of REPULSION. Lauren Ashley Carter, who fans will recognize from JUG FACE as well as POD, stars as the main character and perfectly depicts the descent into madness. Punctuated by heightened sound effects and a score that's constantly evolving to drive the tension, DARLING is a dark, unsettling experience filled with dread and the constant threat of impending doom. (Luke Mullen)



PLANS WITH

WARM INSIDES

2015, DIR. ANDREW MERRILL, 10 MIN., U.S.

A skin-crawling and impressively haptic grayscale psychodrama, wherein a woman's body becomes host to a parasitic, worm-like organism.



US Premiere

DEMON

2015, DIR. MARCIN WRONA, 94 MIN., POLAND/ISRAEL

Peter is a successful young architect living in London. When he falls in love with the beautiful Zaneta, he agrees to move back to her small hometown in Poland. Their whirlwind romance takes her family by surprise and her father is particularly wary of Peter despite his ability to speak Polish. Luckily, Peter has made fast friends with Zaneta's older brother Jasny. They have inherited an old house and barn from her family and Peter has grand plans for fixing up the place, even putting a swimming pool in the back yard.

But when he starts digging the hole for the pool, he discovers what appear to be human bones. Concerned, he calls his wife-to-be, but can't get ahold of her as she is knee-deep in wedding preparations. That night, he has a strange dream about seeing a young lady out by the hole. When he tries to approach, he falls into a mud pit and flails until he wakes up. While he's upset by these visions, he has no choice but to shake it off and prepare for his wedding. But the wedding night will bring more mysterious occurrences and it won't be long before Peter finds himself in over his head.

DEMON is the third feature film from Polish director Marcin Wrona, who also co-wrote the screenplay. Wrona takes clear inspiration from the Jewish legend of the dybbuk but puts his own modern spin on it. The opening scene, ominous and alarming, could be a baptism or an exorcism or even just a figment of Peter's imagination. But no matter which, it establishes an uneasy tone that continues through the rest of the film. DEMON is unsettling all the way to the last frame with an atmosphere of ever-increasing tension and fear that's impossible to shake. (Luke Mullen)





North American Premiere

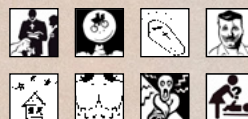
DER BUNKER

2015, DIR. NIKIAS CHRYSSOS, 85 MIN., GERMANY

It seems a simple enough goal for any student: Find a quiet place to live and work, an oasis to center your mind and go about your business. And that's all the unnamed Student (Pit Bukowski) at the center of Nikias Chryssos' debut feature wants. Just a quiet place. A safe place. Preferably a boring place. And he thinks he's found it when he comes across a room for rent with a family living in a converted military bunker. With Mother, Father and young Klaus, all will surely be well. But things are not quite what the Student expects when he arrives.

In retrospect, the fact that the family lives in a bunker should have tipped the Student off that things weren't quite normal. But while he was willing to overlook that, he couldn't possibly overlook meeting young Klaus... who looks closer to thirty than his supposed eight years of age, despite his youthful attire and homespun haircut. Did the ad mention that the Student would now be expected to take over tutoring duties of the homeschooled "youngster"? An education the Student is encouraged to beat into young Klaus with the cane hanging on the wall? An education prescribed to prepare young Klaus for a future as the President of the United States by Heinrich, who's the alien creature living within the swollen leg of Mother?

After a string of acclaimed short films, Chryssos has cooked up a supremely odd feature debut with DER BUNKER, a picture that The Hollywood Reporter happily proclaimed "the best German-language movie featuring a talking leg, ever" after its Berlin premiere. Flawlessly composed and deeply committed to its own sense of oddity, DER BUNKER is a striking and promising debut from a unique young talent. (Todd Brown)



PLANS WITH

THE CHAMP

2015, DIR. FABIAN VELASCO, 9 MIN., CANADA

A former boxing champion sits on death row. He has accepted the inevitable, but is determined to ensure that no one will ever lay claim to his championship belt.



US Premiere

THE DEVIL'S CANDY

2015, DIR. SEAN BYRNE, 90 MIN., UNITED STATES

A struggling painter (Ethan Embry) finds his dream home in rural Texas. Twice the size of their previous tiny flat, the house has enough room for his wife and daughter to spread out as well as a huge space he can use as a studio. Unfortunately, he doesn't realize that the previous occupant of the house hasn't entirely left. Taunted by satanic voices, Ray is on a collision course from which no one will remain unscathed.



In his *THE LOVED ONES* follow-up, director Sean Byrne cleverly deconstructs the haunted house movie; this is *AMITYVILLE* for an entirely new generation. Atmospheric, oppressive and damn scary, *THE DEVIL'S CANDY* combines classic thrills with a great heavy metal score to forge the sort of slam-bang genre ride we rarely get these days.

The cast is uniformly excellent, from the struggling family to the mysterious previous occupant; they are all people you deeply care about despite their flaws. Byrne's mise-en-scene and use of color is second to none, and the deepening layers of contrast and the relationships between scenes heighten the tension and create genuine unease.

Whilst *THE LOVED ONES* was largely set within the confines of one home, Byrne here captures rural Texas with a keen eye. The isolation of the family is set against stark fields and abandoned roads. The weathered structures, the crumbling motels and the dusty town square give the impression of a place once teeming with life, but now eerily empty. Add to this a killer soundtrack and one of the best opening sequences of the year, and it's easy to see why *THE DEVIL'S CANDY* will be one of the most talked about titles of the festival. (Evrin Ersoy)



World Premiere

DIRTY ROMANCE

2015, DIR. LEE SANG-WOO, 94 MIN., SOUTH KOREA

If Fantastic Fest audiences were unfamiliar with Korean filmmaker Lee Sang-woo prior to last year, they certainly took notice after the premier of his provocative and disturbing drama *I AM TRASH*. That film — the third in his “bad family” trilogy, following *MOTHER IS A WHORE* and *FATHER IS A DOG* — was the feel-bad movie of the fest, but also introduced many to a unique and fascinating voice in Korean cinema. This year, Lee returns... with a love story. While it's true that *A DIRTY ROMANCE* is a story about love, its title and its director make it immediately apparent this isn't a film filled with roses and kisses. Chul-joong is looking for love and wants nothing more than to be married. He lives with his sister Mi-joong, who is both intellectually and developmentally disabled. Mi-joong falls in love with Chul-joong's childhood friend Chang-gi after Chul-joong forces him to fulfill Mi-joong's sexual needs. Chang-gi cares for his mother who has dementia and who he lovingly protects by tying her foot to a leash in her apartment. And then there is Deok-ho, a young man very similar to Mi-joong, who is smitten with her and just wants to give her all the love she desires. Whereas *I AM TRASH* was about bad family members doing bad things to each other, *A DIRTY ROMANCE* is about good people trying to do right by their families, but in sometimes terrible ways. Lee again approaches the material with a style that forces the audience to stumble upon the lives of others, with much of the drama unfolding through windows and on city streets. The characters feel real and the impact of their actions and their emotions is always raw. It is, like *I AM TRASH*, powerful and button-pushing stuff and some may want to quickly dismiss it as offensive. It's his refusal to impose any sort of judgement on his characters and his treatment of them and their actions — both good and bad — that instead makes Lee's some of the most brilliantly challenging films coming out of Korea today. (Brian Kelley)



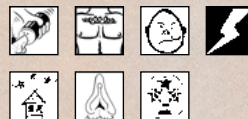


US Premiere

DOGLEGS

2015, DIR. HEATH COZENS, 89 MIN., JAPAN/UNITED STATES

Typically, the appearance of an alcoholic, Japanese, crossdressing wrestler with cerebral palsy named L'Amant ("The Lover") in a film at Fantastic Fest would be considered fairly normal. Except when it's not a character in [insert any one of our favorite Japanese directors here]'s new movie, but rather one of the subjects in a documentary about an underground wrestling league in Japan where disabled wrestlers fight able-bodied opponents. A star in this unique pro-wrestling league called Doglegs, "Sambo" Shintaro — another fighter with cerebral palsy — is looking to retire after twenty years of fighting. He dreams of settling down with a good job, a good woman and just one win against his longtime rival (and friend) "Antithesis" Kitajima. Unexpectedly, Kitajima issues an ultimatum upon the announcement of Shintaro's challenge: the winner of that fight, and only the winner of that fight, will win his retirement. Shintaro has no choice but to agree to the challenge, and he begins training for the most important fight of his life.



Beyond DOGLEGS' central rivalry between Shintaro and Kitajima is a fascinating examination of an entire bizarre subculture. Among the other fighters in the league are a man with severe depression, the aforementioned crossdressing alcoholic, and his able-bodied wife. Director Heath Cozen looks beyond just the jaw-droppingly shocking spectacle of these fighters in the ring and examines how those who have no choice but to be different live in a society that so greatly regards conformity. DOGLEGS is a perfect documentary for Fantastic Fest, where we all know and genuinely love the bonkers world that is Japan. It takes a film like this to help us better understand, contextualize and appreciate the culture there, and how those disenfranchised within it are often the ones that give birth to the wacky things we enjoy so very much. (Brian Kelley)



US Premiere

EVOLUTION

2015, DIR. LUCILE HADZIHILILOVIC, 81 MIN., FRANCE

Life probably began in the sea. Billions of years ago, amino acids joined together in the primordial soup to form the first simple microbes that evolved over the eons into the complex organisms that now dominate this world. Because of this, we're frequently drawn to use the sea in film as a metaphor of life. Lucile Hadzihalilovic's newest film, **EVOLUTION**, takes our longing of the sea and shows its beauty; even lingers on how wonderfully alien it can be. Life probably began in the sea, but it's still unknown and deadly to us, as life can certainly also end in the sea.



Like her 2004 film **INNOCENCE**, Hadzihalilovic's narrative here is an examination of gender and morality that uses children as its main characters. With **EVOLUTION**, Hadzihalilovic introduces us to Nicholas, a pre-teen boy who lives on a small Mediterranean island populated only by young boys and women. Nicholas takes medicine for a mysterious illness that forces him to visit the local hospital. Whatever is wrong with him, it's bad enough that he needs emergency surgery and is then quarantined to round-the-clock care. He's never told what's wrong with him or the other boys, but he resists what's happening to him and holds onto a memory of a world outside his captivity.

Framed by lush cinematography, Hadzihalilovic's vision plays out like a bastard child of **PICNIC AT HANGING ROCK** and **THE ISLAND OF DR. MOREAU**. Layer in a Lovecraftian fascination with the mysteries of the ocean, and you have one of the weirdest, most beautiful and enduring experiences of this year's fest. (James Shapiro)



US Premiere

FEBRUARY

2015, DIR. OSGOOD PERKINS, 93 MIN., UNITED STATES/CANADA

Over the course of the winter break at a rural boarding school, Kat and Joan are forced to become companions. What neither of them know is that an evil presence is stalking Kat, and what they experience will resonate across time and affect the lives of everyone they know.



Smart, frightening and emotionally astute, Osgood Perkins' FEBRUARY might just be the most audacious and brilliant horror debut of the year. Taking classic horror themes and reworking them, Perkins cleverly crafts an intense film with razor-sharp tension and a suffocating atmosphere which grips from the first frame and doesn't let go.

FEBRUARY unravels at its own deliberate speed. What might initially be perceived as disjointed scenes start linking, and before long the whole horror of the story is revealed. But, in an unexpected move, the film also packs a brutal emotional punch, and will leave unsuspecting viewers with a huge lump in their throat for days.

Emma Roberts and Kiernan Shipka depict the aspects of being a high school student, but also an ageless sense of loneliness. Their isolation is palpable, and the outstanding cinematography not only captures the emptiness of the school during winter break, but also the relentless chill of the winter outside. It creates a thick and suffocating atmosphere, giving the audience no respite whatsoever. Easily one of the most brilliant efforts of the year, FEBRUARY establishes Osgood Perkins as a genre director with great visual talent and a remarkable number of important things to say. (Evrin Ersoy)



World Premiere

FOLLOW

2015, DIR. OWEN EGERTON, 74 MIN., UNITED STATES

Quinn Woodhouse longs for something more. He and Thana, his beautiful girlfriend, rent a house from a kindly old man who lives next door. Quinn is a typical starving artist, working in a bar to make ends meet. Just before Christmas, Thana has an enigmatic early present for him. Her behavior is strange and unsettling, but before Quinn can figure out what's going on, he blacks out. When he wakes up the next morning, he finds his entire world crashing down. Once things take their turn, FOLLOW embarks on a tense spiral into the darkest recesses of paranoia and the most inhuman corners of human nature.

Owen Egerton is an accomplished novelist, screenwriter and stage performer. Fantastic Fest audiences may also know him as a founding member of the Master Pancake comedy troupe and, most importantly, the best damn MC ever, proven time and again at our annual Fantastic Debates event. He bursts onto the indie filmmaking scene with his feature directorial debut, for which he also wrote the screenplay.

FOLLOW is a closely contained film, featuring an intense and chaotic journey into madness. Noah Segan gives a gut-wrenching performance as the increasingly crazed Quinn, a man walking his sanity's breaking point. Filled with tension and mystery and punctuated with the incongruously happy notes of Christmas music, FOLLOW is a bold, brash and bloody series of increasingly bad decisions. (Luke Mullen)





US Premiere

GERMAN ANGST

2015, DIR. JÖRG BUTTGEREIT, MICHAL KOSAKOWSKI & ANDREAS MARSCHALL, 111 MIN., GERMANY

German directors Buttgereit, Kosakowski and Marschall have birthed a trio of ruminations on sex, fantasy and rage. Buttgereit, who found cult success with his 1987 film *NEKROMANTIK*, kicks things off with the first segment, *FINAL GIRL*. Leaning heavily on extreme closeups, Buttgereit paints a portrait of a young girl going about her morning chores, particularly caring for her guinea pigs, while narrating her inner monologue for the audience. But a lone guinea pig is kept in another room, separate from the others, for some reason... Kosakowski is responsible for the middle section, entitled *MAKE A WISH*. A young deaf-mute couple are enjoying a day together exploring a rundown neighborhood. They enter an abandoned building where boy tells the girl the bloody but magical history of a family heirloom. His story is interrupted when they're discovered by a group of four angry extremists looking to pick a fight. The couple is helpless to fight back, but the boy's heirloom may hold the power to change things. Marschall wraps things up with *ALRAUNE*, which tells the story of a photographer who finds himself searching Internet chat rooms for women after a fight with his girlfriend. On a whim, he invites a chat partner to meet in person. His night takes a turn when he mistakes a different girl for the one he was talking to and follows her to a mysterious club. What takes place behind the club door will haunt him long after he leaves.



Unsurprisingly given the filmmakers involved, *GERMAN ANGST* pulls no punches. While the first two segments are particularly brutal, it's possibly the psychological horrors of the third segment that are the most terrifying and affecting. Beautifully filmed with impressive effects, the dark and gritty *GERMAN ANGST* truly gets under your skin. (Luke Mullen)



World Premiere

THE GLORIOUS WORKS OF G.F. ZWAEN

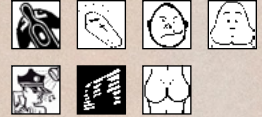
2015, DIR. MAX PORCELIJN, 111 MIN., THE NETHERLANDS

It's the late 1990s and business is booming. Booming, at least, for everyone other than Gerard Zwaen. But this is how Zwaen wants it. This is how things should be. For Zwaen is a writer, and a true artist works for the art and not financial gain.

But being an artist was easier when the reviews were still positive. It was easier still before Zwaen's wife threw him out of the house, forcing him to fend for himself. He could stay with his mistress, perhaps — an artist always has a mistress — but she doesn't have the room. So while Zwaen may not yet be penniless and homeless, he certainly finds himself on the road to being so, and the "struggling artist" type isn't nearly as appealing in middle age as it was in college.

And so Zwaen must do the only thing one can do when faced with the uncomfortable reality that one is a financial incompetent and completely unable to tend to one's own needs: He must visit his accountant. Which would be far simpler if his accountant wasn't lying dead on the floor, shot, possibly by one of the two other dead men laying with an assortment of weapons and a bag stuffed full of cash.

Dutch writer/director Max Porcelijn took home a pair of Next Wave Awards when he visited Fantastic Fest with debut effort PLAN C and he returns now with his sophomore piece. It once again showcases him as a fiercely gifted writer and director with a distinct talent for genre-mashing, understated dark comedy. A spiritual successor to the Coen Brothers, Porcelijn again proves himself one of the most compelling young talents in Europe. (Todd Brown)





US Premiere

GREEN ROOM

2015, DIR. JEREMY SAULNIER, 94 MIN., UNITED STATES

Jeremy Saulnier is back from blowing this festival apart in 2013 with *BLUE RUIN*, and his follow up is even better. While *BLUE RUIN* was a stripped down, character-driven, slow burn, low budget revenge thriller highlighted by a performance for the ages by Macon Blair, *GREEN ROOM* is an ensemble-driven (led by genre royalty Patrick Stewart) roller coaster ride; a *ROMPER STOMPER* injection of adrenaline to the heart. Hyperbole be damned. *BLUE RUIN* was *ROLLING THUNDER*? This is *STRAW DOGS*, *ASSAULT ON PRECINCT 13*, *SEVEN SAMURAI* and all your favorite siege films.



Its premise is simple... led by Anton Yelchin and Alia Shawkat, a young punk band called The Ain't Rights is running on fumes. Out of money, food and gas, they take a gig for \$350 after their show in a Mexican restaurant leaves them with no other means of simply getting home. But some gigs aren't worth taking, and they find themselves out of their element when the show demands the police and emergency services. There's an army of skinheads right outside their door, and their leader, the aforementioned Patrick Stewart, is hell bent to clean it up and sweep it aside, even if it means seriously straying from the legal straight and narrow.

Like *BLUE RUIN*, the reason this all works is that Saulnier fills his movie with real people that we all can recognize and identify with. He excels at casting the right actor for each role and getting the most out of them. Layer in his talent for giving genre fans their fix of blood and violence (the gore in this film will give even the most hardcore genre fan reason to squirm), and you're left with one for the ages. Whether blue, green or any other color in the spectrum, Saulnier's film are can't-miss events. (James Shapiro)



World Premiere

GRIDLOCKED

2015, DIR. ALLAN UNGAR, 110 MIN., CANADA

David Hendrix (Dominic Purcell) has got it all under control. Highly trained, highly competent, a complete and total badass, there's nothing he can't handle. Whether you throw a strung out junkie or a mercenary packing heat at him, Hendrix can take it all on without blinking an eye. At least that's what he thinks... until he meets Brody Walker (Cody Hackman).



A hard partying star whose career is more TMZ than the multiplex these days, Walker has one chance left to straighten himself out if he wants to avoid living in a cell. As a sort of wake-up call following his latest run-in with the law, Walker is assigned an extended ride-along with the force. Call it a chance to see his potential future, if you like. To Hendrix — saddled with the unwanted and thoroughly unhelpful tagalong — it's nothing but a pain in the ass. But when everything goes to hell, the unlikely duo will have only each other to rely on.

Writer-director Allan Ungar (TAPPED OUT) delivers a blast from the past with sophomore feature GRIDLOCKED, offering up the sort of guns blazing, odd couple buddy action film that drove audiences to the multiplexes throughout the '90s but has been seldom seen since. Boasting a slate of genre favorites in the cast — Danny Glover, Stephen Lang, Vinnie Jones, Trish Stratus and Saul Rubinek — GRIDLOCKED may not have the sort of budgetary backing the classics of the genre had, but it makes up for that with ambition, style, and a huge amount of charisma on both sides of the camera. Looking for a flick that understands the pleasures inherent in fully automatic weapons and people being punched in the face? This is that movie. (Todd Brown)



Regional Premiere

HARD TO GET

2014, DIR. ZEE NTULI, 94 MIN., SOUTH AFRICA

Young TK (Pallance Dladla in his first lead role) is a dangerous sort of charmer, a big fish in a small pond gifted with the sort of natural good looks and confidence that women fall for. And, oh yes, he knows it very well. So well that the time it will take to bed a new arrival at his township restaurant has become a sporting proposition amongst the regular clientele.

But TK has no idea what he's walking in for when he sets his sights on Skiets (the equally fresh-faced Thishiwe Ziqubu), a beautiful young woman who stumbles through the door while on the run from small level thugs. Skiets is the sort of challenge TK can't resist. But to have a prayer, he'll have to prove he's her equal in all ways, and that includes her disregard for the law. This scenario results in the pair fleeing town to escape the wrath of a charismatic local gangster, and putting themselves in the sights of a much bigger fish, all while their sexual power game develops.

A remarkably accomplished debut from impossibly young writer-director Zee Ntuli — he was only 25 when the film made its premiere — *HARD TO GET* proves remarkably adept at shifting gears from scene to scene, deftly moving from high octane action to steamy romance to shocking violence and sly comedy, all in the blink of an eye. A hugely entertaining ride crafted with skill and gifted with a cadre of hugely charismatic performers put to great use, *HARD TO GET* is an auspicious debut from a significant talent. (Todd Brown)





US Premiere

HIGH-RISE

2016, DIR. BEN WHEATLEY, 118 MIN., UNITED KINGDOM

All hail Ben Wheatley! The four-time Fantastic Fest alum has returned with his most ambitious and scathingly satirical film to date. The cinematic voice behind *DOWN TERRACE*, *KILL LIST*, *SIGHTSEERS* and *A FIELD IN ENGLAND* shifts his lens to 1970s London, where class tensions are bubbling under the surface. When a polished, mild-mannered young doctor moves into a promising new lifestyle in a neighborhood high-rise, he gets more than he bargained for. Complete with everything from a swimming pool to a grocery store, the towering structure is a hermetically sealed community of epic proportions, housing inhabitants from all walks of life. When a series of escalating power outages fracture the already tenuous relationship between the working class residents on the lower floors and the aristocratic wealthy that populate the top half of the building, the development's dream of offering a perfect life is threatened. A child's birthday party quickly becomes an all-out revolt and unimaginable mayhem ensues, transforming the building into an orgy of sex and violence that will give new meaning to the term "buyer's remorse." Graduating to a much larger scale than ever before, Wheatley turns J.G. Ballard's brilliantly bizarre novel into a surrealistic fable. Peppering in touches of Terry Gilliam's *BRAZIL* and David Cronenberg's *SHIVERS*, Wheatley, along with longtime cowriter and co-editor Amy Jump, wisely situates the story in the time period that it was first written, while simultaneously creating a terrifyingly prescient parable that rings true today. Electrifying performances from an all-star cast including Tom Hiddleston, Jeremy Irons, Elizabeth Moss, Sienna Miller and the show-stealing Luke Evans, coupled with a series of pitch-perfect directorial flourishes like kaleidoscope imagery and a series of sublime covers of Abba's "S.O.S.," create a beautiful and chaotic world where anything could happen at any moment. (Michael Lerman & Peter Kuplowsky)





North American Premiere

IN SEARCH OF THE ULTRA-SEX

2015, DIR. NICOLAS CHARLET AND BRUNO LAVAINE, 60 MIN., FRANCE

Science-fiction comedy of the XXX kind, *IN SEARCH OF THE ULTRA SEX* is unlike ANY film you have EVER seen. Somewhere above Earth, a group of astronauts watch in horror as a global pandemic fills EVERYONE on Earth with endless lust. Something must be done! As the astronauts desperately try to understand the reason behind this sudden illness, the horrifying truth is revealed: The sexual matrix of the Universe known as The Ultra Sex has gone MISSING! Now the astronauts have one chance to discover exactly where the matrix has been taken to in order to save their beloved planet, while an endless orgy continues, threatening the sanity of all people on Earth.

Perhaps the most demented science fiction film ever made, this is a passion project for creators Nicolas Charlet and Bruno Lavaine, who, to mark the anniversary of Canal+, delved into the archives to create something quite unique. Viewing over 2500 X-rated films from 1974 to 1995, Charlet & Lavaine painstakingly assembled their own masterwork by selecting the most inappropriate, amusing, outrageous and EXPLICIT scenes and dubbing them to fit their own carefully constructed plot and twisted sense of humor. The end result is somewhere between the most brilliantly plotted porn film ever made and something you'd discover on a late night cable channel in an exotic and foreign land, designed to amuse and baffle in equal measure.

Filled with eye-popping scenes, fantastic jokes AND an unexpected and somewhat coherent plot, *IN SEARCH OF THE ULTRA SEX* pushes the boundaries of what you think porn films can be. (Evrin Ersoy)



FUCK BUDDIES / MORE THAN FOUR HOURS

2015, DIR. NATHANIAL WILSON, 19 MIN., CANADA

2015, DIR. BRYAN POYSER, 10 MIN., US

Two roommates try to "keep it casual" when a supernatural entity manipulates them into nocturnal lovemaking AND a high-school teacher tries to hide an inappropriate bodily function. An ideal double bill before some Ultra-Sex.

PLAYS WITH



Special Screening

THE INVITATION

2015, DIR. KARYN KUSAMA, 97 MIN., UNITED STATES

Grief is a powerful cinematic emotion. It can inspire characters to murder their way to vengeance or bind characters together and find them strength to move forward in the darkest of times. In *THE INVITATION*, grief propels the main character into forced responsibility. He doesn't want to put the animal he just hit with his car out of its misery, but he knows he has to. He doesn't want to attend a dinner party being thrown by his ex-wife and her new husband in his old home, but he knows he has to. And he doesn't want to stay at the party when it becomes clear that something insidious is behind his hosts motivations, but he does... because he knows he has to.



Karyn Kusama's (*GIRL FIGHT*) first feature in six years is a glorious achievement as a slow burn thriller. There's much to admire in her latest, but the film's greatest asset is its ability to make the audience constantly question whether the protagonist's viewpoint is wholly reliable, as well as its subversion of expectations. Will (Logan Marshall-Green) is so consumed with grief that you can never quite trust that what you're seeing through his eyes is actually happening. Thrillers build to a suitable climax where emotions are released and tensions are resolved, one way or another. With *THE INVITATION*, however, you can never count on where the story is headed. So if you don't quite trust what you're seeing, and can't trust your expectations about where the movie is going, you have no choice but to grip your armrests and let the white-knuckle third act unfold. (James Shapiro)



Texas Premiere

THE KEEPING ROOM

2015, DIR. DANIEL BARBER, 95 MIN., UNITED STATES

Daniel Barber's sophomore feature opens in a familiar way; just not in a way you've seen in other war movies. Most of the population has been wiped out and food, medicine and other resources are in short supply. The desperate main characters — two sisters and their former slave — are down to their last reserves. The few people left don't trust each other and they shouldn't, because as in any good apocalypse movie, the most dangerous enemy to survivors are other survivors. Into this desperate scenario enter Union soldiers (led by Sam Worthington) who have broken away from the main army to rape and pillage their way through the devastated South. When the oldest sister (Brit Marling) goes into what's left of civilization to find medicine for her younger sister (Hailee Steinfeld), she immediately catches their eye and they track her back to her farm.



THE KEEPING ROOM, based on Julia Hart's memorable 2012 Black List screenplay, uses the backdrop of a shattered country to tell a tale of strength in the face of adversity. As recent events attest, we still haven't fully recovered from the culture divide that led to secession and rebellion, but Hart and Barber emphasize the transformative nature of that time and apply it to the three strong main characters of the film. The men they've relied on are freshly dead, leaving them no choice but to find strength in themselves and with each other. This was not a war that these women created, but the ones responsible are all dead. And the society they've left behind is filled with madness, an environment not unlike the women are left with in this summer's FURY ROAD. "Who killed the world?" is frequently directed at the men in Miller's film. It's very much the same here with Barber's and Hart's three female leads. The result is a terrific film that excels in both its cinematic qualities and its feminist subtext. (James Shapiro)



North American Premiere

KLOWN FOREVER

2015, DIR. MIKKEL NØRGAARD, 90 MIN., DENMARK

The more things change, the more they stay the same. That's true in all walks of life, but never more so than as it applies to Frank Hvam and Casper Christensen, the Danish comics at the center of KLOWN. Five years following the events of the first film, the duo has scarcely changed at all, though the circumstances of their lives certainly have. Casper is now a freshly single man following his divorce from Iben, and free to follow his prodigious libido wherever it may lead him. And Frank? After questioning whether Frank was "father material" in the first picture, Mia has just given birth to the pair's second child and Frank's life is now a neverending string of diapers, appointments and obligations. And it's no more clear now if Frank has even an ounce of "father material" in his entire body.

Not surprisingly, the pair has grown apart. Frank learns of Casper's plan to sell his Copenhagen home and move to America through the newspaper, an event that triggers a key realization: While Casper may be a moron, he's Frank's friend. And you cannot let a friend walk away without putting up a fight. And so goes this latest foray into the world of KLOWN, with the entire cast of the long-running television series and subsequent feature reuniting with director Mikkel Norgaard. And once again, the results are hysterically, painfully funny. Frequently shocking, often appalling, the real power of KLOWN comes not from its ability to be the most outrageous game in town — though it often is exactly that — but to share the shock value with a deep love for its central characters. This is maleness skewered on the big screen in all its frequent ridiculousness. And it is brilliant stuff. (Todd Brown)



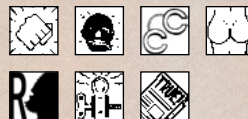


Regional Premiere

L'AFFAIRE SKI

2014, DIR. FRÉDÉRIC TELLIER, 120 MIN., FRANCE

In the 1990s, Guy Georges killed seven young women in different cities during one of France's more notorious crime waves. Frederic Teller's debut recreates the complex events that led to the arrest while also jumping ahead ten year to the trial. At first, rookie detective Frank Magne is given an assignment to reread unsolved cases and see if anything was missed. In this case, something was: two murder victims had the same person install a utility. For the next decade, Frank becomes obsessed with finding the killer and fighting corruption inherent in the police bureaucracy, especially after Georges was questioned and released several times over the eight year investigation.



It's wrong to assume *SKI* is "the French *ZODIAC*," as Teller goes for a clinical and nearly emotionless docudrama while *Fincher* dealt with the frustration his main characters encountered while wrestling with the unknown. Teller's approach is to allow the audience to witness events with nearly no manipulation. One understands how far we've come with murder investigations. In the past, crimes scenes were contaminated, footprints were stepped on, and different departments withheld information so they could break the case. The *Beast of the Bastille* case was the investigation that changed everything in France. After it was over, DNA databases were created that helped solves thousands of cases. *SKI*, or *Serial Killer I*, was the first. *L'AFFAIRE SKI* starts with a James Jones quote: "This force of evil... where does it come from?" The film itself never really tries to answer this question. Instead, Teller builds with almost no commentary; just recreation that allows the events to speak for themselves. Ultimately, it deals with the force of humanity and the events that elevate us all into a greater society in the face of evil forces. (James Shapiro)



World Premiere

LA GRANJA

2015, DIR. ANGEL MANUEL SOTO, 100 MIN., PUERTO RICO

In one of the barrios of Puerto Rico, Lucho watches her sister and her drug addict boyfriend have sex and get high. Lucho remains quiet, always observing, even when he's running drugs for a local gangster. Although neither of them know it, he crosses paths daily with Ingrid, a nurse at a local hospital for pregnant addicts. Ingrid lives an empty life, lacking human contact except for occasional sex with a local bookie. She doesn't know that he stages bare-knuckle fights for underage kids and blackmails those who owe him money. There are more characters, all of them circling each other, all of them desperate for some kind of happiness, unaware of the world around them. This is LA GRANJA.



Angel Manuel Soto's debut feature is a force of nature. While the interlocking stories and the structure may initially seem familiar, LA GRANJA exudes a vicious energy all of its own. Depicting the barrio as a form of purgatory with only an exit into hell, Soto follows his characters without judgment. Swamped by their environment, crushed by their unattainable dreams, each one of them descends into an abyss from which there's no escape, and Soto is there to document every second of it.

Cleverly constructed and arrestingly shot, LA GRANJA heralds the arrival of an exciting new voice on the international cinema circuit. Soto paints a brave commentary on the very nature of humanity and the lengths we all reach for to ensure our own happiness. Seeing LA GRANJA on the big screen is the kind of cinema-going experience that is impossible to replicate, equally impossible to forget and absolutely necessary to anyone with a love for the movies. (Evrin Ersoy)



World Premiere

LAZER TEAM

2015, DIR. MATT HULLUM, 110 MIN., UNITED STATES

In the late 1970s, the Search for Extraterrestrial Intelligence project receives a message from outer space. There IS intelligent life in the universe, but the aliens' message is not one of peace. Instead, they tell Earth that they'll be challenging us to a duel, and a mysterious package is on its way. Fast forward to 2015; the government is on full alert, monitoring the skies for the signal that would indicate the delivery of the package. Meanwhile, the hand-selected "one true warrior of Earth," raised from birth to represent the best of us, waits and trains, trains and waits.



Unfortunately, before the item from space can be retrieved and delivered to Earth's chosen warrior, four morons manage to get their hands on it. Each of them ends up with an individual piece of intergalactic battle armor. Now, all that stands between Earth and complete destruction is this ragtag band of idiots, the self-proclaimed Lazer Team. Survival may prove to be a lot more difficult than anyone ever anticipated.

Channeling the blockbuster science fiction comedies of the '80s, Rooster Teeth's first feature-length effort is the kind of mega-enjoyable silliness that we don't get at the movies anymore. Without ever losing track of its science fiction ideals, LAZER TEAM concocts an improbable yet somehow plausible scenario packed with weird aliens, romantic entanglement, massive explosions and enough crude humor to fill three features. Add in some wonderful visuals, high quality special effects, and hilarious performances from the boys, and you have an enticing cocktail that's sure to put a smile on the face of every audience member. (Evrin Ersoy)



Regional Premiere

LIZA THE FOX FAIRY

2015, DIR. KÁROLY UJJ-MÉSZÁROS, 98 MIN., HUNGARY

Colorful, surreal AND bloody, director Károly Ujj-Mészáros' debut is one unique experience. It's Budapest during the height of the communist regime, but this is not the Hungary of history books. This heavily stylized and colorful version of the city is home to Liza, a charming and lonely nurse who spends her days looking after the wife of the late Japanese ambassador and lip-syncing Japanese pop songs with her only friend... a dead Japanese singer. When an unfortunate accident kills her only patient, Liza becomes determined to find her one true love as prophesied by her pulp romance novel. In Liza's world, however, the path to romance is far from smooth. As each and every one of her suitors dies in grotesque, brutal and bloody ways, and a dogged police investigation targets Liza for all the murders, she has to consider the most important question of them all: Can she truly be a fox fairy, that cursed creation of Japanese folklore, doomed to remain alone forever? Director Ujj-Mészáros's LIZA THE FOX FAIRY is a brilliantly singular creation. Drenched in an excess of colors, it initially seems like a distant cousin to the world of AMELIE, but closer inspection reveals a much darker heart, closer to Jeunet's earlier DELICATESSEN. Into this colorful world, Ujj-Mészáros throws in anything and everything: Japanese pop numbers, surreal sequences set on the Antarctic, and one brutal murder after another. In fact, it's almost impossible to think of another romantic comedy in recent years with such an outrageous body count. Without great performances to complement the visual style, however, the film would run the risk of merely being a sweet concoction. Luckily, the cast are all more than up to the job of giving a sense of reality to the strange version of Hungary. The end result is delightful and resolutely unique, a charming fantasy with fangs so sharp you're likely to bleed! (Evrin Ersoy)





US Premiere

THE LOBSTER

2015, DIR. YORGOS LANTHIMOS, 119 MIN., IRELAND/GREECE/UNITED KINGDOM/France/NETHERLANDS

David has recently become single. The rules of The City dictate that he must be taken to The Hotel, where he will have 45 days to find a matching mate. If he does, he can go back to his life. If he fails, he'll be transformed into an animal of his choice and sent into The Woods. However, there's a splinter group of renegade Loners living within The Woods who oppose this system violently. With a ticking 45 day clock, David will struggle to survive and maybe just maybe find his true love. Yorgos Lanthimos continues the singular vision he presented in his previous films DOGTOOTH, ATTENBERG and ALPS with a dystopian science fiction tale that's as funny as it is twisted, dark and insightful. A brilliantly deadpan exercise, THE LOBSTER is surreal wonder at its best.



Working exclusively in English language for the first time, Lanthimos utilizes an all-star cast, led by Colin Farrell as the downtrodden David. John C. Reilly, Ben Whishaw, Olivia Colman and Lea Seydoux all appear in the film, but we also see the director's usual Greek cast members, including Angeliki Papoulia stealing every scene she's in as "The Heartless Woman." What could easily be a one-dimensional farce is played out as a much more intricate and emotionally insightful black comedy, with laughs milked out of some very dark moments. Lanthimos' deliberate use of classical compositions to underline these moments works beautifully, and the film's lone musical number features Olivia Colman performing an unexpected pop song in brilliant fashion.

Destined to become one of the top titles of 2015, THE LOBSTER is visceral cinema brought to life. It's a journey into a twisted mirror image of our own world where the reflections reveal much more about ourselves than we want to know. (Evrin Ersoy)



US Premiere

LOVE AND PEACE

2015, DIR. SHION SONO, 117 MIN., JAPAN

From killer hair extensions to murderous pet store owners to hip-hop gang war musical epics, Shion Sono has become a Fantastic Fest staple, always delivering something fresh and exciting, but always distinctly Sono. This year, he returns with something that feels more personal than ever; one that could almost be called a family film but that never lacks his bizarre touch. Ryoichi is a timid businessman with not-so-modest dreams. Having long ago abandoned his hopes of becoming a punk rock superstar, he works at a musical parts company and pines for Yuko. As with his his other aspirations, his bashful nature prevents him from making a move. Forming a strong bond with a turtle, Ryoichi brings the animal home, names it Picadon, and finds a burst of confidence while performing for his new pal. In the midst of planning out his rise to musical stardom, Ryoichi is forced to flush his beloved friend down the toilet. As Picadon finds a new, magical home in a sewer of misfit toys, Ryoichi's dreams finally begin to come true after he writes a loving tribute to his flushed friend. Sono is no stranger to outcast characters and their longings, nor has he ever been shy about shoving his protagonists into the face of Japan's current pressing issues. Set amid the fervor surrounding Tokyo's successful bid for the 2020 Olympic Games (and particularly the costly stadium there that has been described as looking like a turtle), Sono's main character in LOVE & PEACE is a microcosm of his country. Ryoichi is in danger of losing sight of what brought him what he thinks he always wanted, and he may not have ever considered the true price tag. Featuring the catchiest tune you're likely to hear at Fantastic Fest this year, LOVE & PEACE is a heartwarming and soul-enriching work from one of the best; a film that will make you believe deeply in both of its titular sentiments. (Brian Kelley)





North American Premiere

LOVEMILLA

2015, DIR. TEEMU NIKKI, 97 MIN., FINLAND

We've seen love stories with zombies. We've seen them with superheroes. We've seen them with time travel. Now Finland gives us one with all of the above, plus aliens and giant pandas thrown in for good measure. Milla is a simple girl living in a very complicated world. Her parents have a drinking problem which regularly turns them into zombies. Her best friend is a superhero named Super-Gitta. Her friends are trying to set her up with a dashing young man who sells trips to the future via his company's commercial black holes. Then there's her live-in, diner-owner boyfriend, Aimo, who constantly feels inadequate. When his gym-going fails to produce results as quickly as he'd like, Aimo takes the easy way out. He splurges on a set of Exo-Arms Mark 106's, making him more powerful than he could have ever imagined. However, his rash decision causes his relationship with Milla to crumble, and his solution to this problem only makes things worse.



Based on a popular TV teen dramedy in Finland, LOVEMILLA places some of the most mundane of life's problems in a world full of anything but. Borrowing ideas from science fiction, fantasy and a little bit of horror, its magic lies in its absolute refusal to explain - or even acknowledge - the universe its characters live in. Men wear breastfeeding appliances, people break out into song, aliens beam down from outer space, and life just goes on as normal. LOVEMILLA is a mashup of all the kinds of movies we know and love at Fantastic Fest. From giant pandas to time travel to completely unexpected musical numbers, it would be safe to say LOVEMILLA has it all. It does this without ever forgoing its sense of heart, so by the end of LOVEMILLA... you will. (Brian Kelley)



US Premiere

LUDO

2015, DIRS. Q & NIKON, 92 MIN., INDIA

You've seen enough movies to know that if teens are having sex in a horror film, it's going to end badly for them. Now imagine the kind of morality tale one can spin from a country like India, where just kissing on film (and, until recently, in public) is considered obscene. This lays the groundwork for **LUDO**, a new horror work co-directed by Qaushiq Mukherjee (aka "Q"), widely considered India's most transgressive and confrontational filmmaker from its burgeoning new wave movement.



LUDO starts with Ria and Payel in the slums. Young and horny, they avoid Ria's mother and meet up with their suitors for a night on the town. Shut out of hotels because they can't provide proof they're married, they break into the local mall after hours to find the necessary privacy. Their lovemaking is interrupted by what initially appears to be a band of transients. Unfortunately, these interlopers harbor a far more insidious agenda that begins with a seemingly innocent dice game of Ludo (or parcheesi to us Americans). Ria soon finds the horrible truth behind this seemingly innocent game and the bloody history it has left in its wake. Q and his co-director/editor Nikon raise their film above typical horror tropes by playing with time. The story is linear to begin with, but when the main characters are forced to pay for their sins, the filmmakers converge the past with the present. Characters merge along with events when the extreme amounts of blood and gore begin to flow. The backstory to the game is revealed along with the understanding that the participants have been there as long as legend itself. The filmmakers warn that Ludo is the "most dangerous game in the world," and given the film's metaphysical nature, perhaps the danger isn't over yet. (James Shapiro)



World Premiere

MAN VS SNAKE

2015, DIRS. ANDREW SEKLIR & TIM KINZY, 92 MIN., UNITED STATES/CANADA/ITALY/JAPAN

There are some impressive video gaming records, and then there's the one held by Timothy McVey (not to be confused with convicted terrorist Timothy McVeigh). In 1984, he set a goal to score the highest number of points (one billion) ever recorded on an arcade game. Tim entered the famous Twin Galaxies arcade, put a single quarter into a now-forgotten game called Nibbler — the first coin-op to allow such a score — and 44.5 hours later, he emerged, mission accomplished. And for almost 25 years he believed he held that record... until he learned of an Italian kickboxer named Enrico Zanetti.



As it turns out, all the way back in 1984, Enrico, inspired by coverage of Tim's record-setting run, decided he was going to trump the colossal score. But due to a lack of proper evidence, Twin Galaxies refuses to acknowledge Enrico's feat. The mere idea of his record being threatened inspires Tim to give it another try, this time setting out to beat Enrico's score. However, he now carries 25 years of wear and tear on his mind and body and faces a new challenger, video game bad boy Dwayne Richard, who is every bit as eccentric as Tim is unassuming.

MAN VS SNAKE is a fascinating and endearing competition doc featuring a protagonist who, quite uniquely, refuses to be larger-than-life. Tim's motivations for re-tackling his insane challenge — both in terms of sheer size of the score needed and the almost inhuman endurance required to reach it — are as humble as the man himself. Billy Mitchell, up to his usual brand of coin-op shenanigans and self-promotion, finds his way into the mix, and the referee here is Twin Galaxies founder Walter Day. The thrilling saga that unfolds is one of quarters, Monster Energy drink and, of course, Nibbler. (Brian Kelley)



Special Screening

THE MARTIAN

2015, DIR. RIDLEY SCOTT, 120 MIN., UNITED STATES

Get ready to be blown away by Fox's latest action-packed 3D adventure, THE MARTIAN, starring Matt Damon, Jessica Chastain, Chiwetel Ejiofor and Kristen Wiig with a special screening of the upcoming film directed by Ridley Scott.



During a manned mission to Mars, astronaut Mark Watney is presumed dead after a fierce storm and left behind by his crew. But Watney has survived, and finds himself stranded alone on the hostile planet. With only meager supplies, he must draw upon his ingenuity, wit and spirit to subsist, and find a way to signal to Earth that he is alive. Millions of miles away, NASA and a team of international scientists work tirelessly to bring "the Martian" home, while his crewmates concurrently plot a daring, potentially impossible rescue mission.



2015, DIRS. ANDERS THOMAS JENSEN, 100 MIN., DENMARK

2015, DIR. NICK DENBOER & DAVY FORCE, 5
MIN., CANADA

54 FANTASTIC FEST



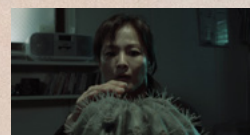
US Premiere

THE MIND'S EYE

2015, DIR. JOE BEGOS, 87 MIN., UNITED STATES

Isolated as a result of his supernatural abilities and searching for the woman he loves, drifter Zack Connors innocently walks through a small town only to have a violent run-in with the local police. The authorities call in Dr. Michael Slovak, an author and scientist who runs a center dedicated to studying people like Zack and the powers he displays. Zack is wary, but Dr. Slovak's mention of a girl, Rachel, piques his interest. She's being treated at Slovak's facility, so Zack agrees to go there for treatment on the condition that Slovak will let him see her. But after several months, Slovak refuses to let Zack see her. This betrayal, along with the strange research tactics employed at the facility, leads Zack to become increasingly suspicious of Slovak and his true motives.

Fast on the heels of his debut feature, FF2013's *ALMOST HUMAN*, writer/director Joe Begos has once again crafted a fun, action-packed shocker, tailor-made for those of us weaned on 1980s VHS horror. Eschewing the modern CGI crutch, Begos instead deploys old-school wire work and practical effects, never skimping on the blood and guts as he stretches his budget to the limit. The action is enhanced by a pounding, synth-heavy score by Steve Moore (*THE GUEST*; *CUB*), and the supporting cast is full of familiar faces like genre legend Larry Fessenden, *Fantastic Debates* alum Noah Segan, producer/editor Josh Ethier, and *THE BATTERY*'s Jeremy Gardner. Drawing inspiration from classics as diverse as *FIRST BLOOD* and *SCANNERS* as well as newer films like *BEYOND THE BLACK RAINBOW*, *THE MIND'S EYE* is an intense, splatter-filled ride. (Luke Mullen)



PLAYS WITH

THORN

2015, DIR. SOICHI UMEZAWA, 5 MIN., JAPAN

A grieving mother discovers her son's supernatural secret after communing with his cactus.



US Premiere

THE MISSING GIRL

2015, DIR. A.D. CALVO, 89 MIN., UNITED STATES

Mort lives a lonely and disillusioned life. In debt, single and unable to make ends meet, he relies on his family for loans, still drives his dad's old car, and spends most evenings listening to self-affirmation tapes that he personally recorded. However, there's one ray of hope within his life: the new employee he's hired for his comic book shop. Ellen is everything Mort is not, a smart, aspiring graphic novelist with an acerbic wit. However, Ellen also has her own share of secrets, and the return of Mort's bullying high school friend will be the catalyst for events that will change everyone's lives forever.



THE MISSING GIRL is the new effort from genre director A.D. Calvo, who, for the first time, expands his efforts into the story of everyday people. It's a smart character study, a black comedy with a genuine heart.

Blessed with brilliant lead performances from Robert Longstreet and Alexia Rasmussen, the film is a beautiful, low-key exploration of the consequences of our actions, our connection to others and our obsession with the past. Shot with a subtle and melancholy color palette, THE MISSING GIRL also uses chapter headings and split panels to create an ever-expanding sense of being an independent comic book. All the way from the first frame to the end credit sequence, the film's look successfully combines storytelling and comic book imagery. Without ever resorting to grand statements, THE MISSING GIRL slowly, quietly explores its relatable characters' lives with intense kindness and understanding, leading all the way to satisfying conclusions, both emotional and narrative. It's a low-key wonder of a film which will remain in your thoughts long after the lights come up. (Evrin Ersoy)



US Premiere

OFFICE

2015, DIR. HONG WON-CHAN, 111 MIN., KOREA

Salaryman Kim Byung-Guk returns home one evening and brutally murders his entire family with a hammer. When the police bring news of his deed to the office the next day, everyone is shocked — in particular Lee, the troubled intern whom Kim treated pleasantly. While the police try to get clues from the CCTV recordings of the cameras, the rest of the workers try to tell them as little as possible. They don't want any of the inner workings of the business exposed, and are even prepared to bully Lee to stop her from talking.



As the work routine slowly goes back to normal, paranoia runs rife amongst the workers. Multiple sightings of Kim suggest he might indeed be still hiding within the building. And with a new quarterly report due, everyone's hidden animosity rises to the surface. But what is the real secret behind Kim's vicious killings? And exactly who is murdering the rest of the office workers?

A biting corporate satire hiding behind the traditional veneer of a slasher film, OFFICE is one of the most manic and entertaining films to come out of South Korea — or any country — in recent years. Blessed with inventive deaths, terrific performances and a sub-sonic soundtrack that seems to be entirely composed of workplace noises, director Hong-Won Chan creates a space familiar to anyone who has ever been inside a corporation, and yet is something entirely new. Not skimping out on the visceral, this striking directorial debut from the writer of the brilliant THE YELLOW SEA is an entertaining ghost train of a film. It's full of eerie bumps and big drops which are certain to both scare and entertain. (Evrin Ersoy)



World Premiere

THE PASSING

2014, DIR. GARETH BRYN, 87 MIN., WALES, UNITED KINGDOM

Stanley has been alone with his ghosts for as long as he can remember, living an isolated life in his slowly crumbling family home in the Welsh hills. For years, it's been only Stanley and his memories, eking out a quiet existence, until the day a distant horn leads him to a young couple on the run, their car sinking slowly into the passing river. With no other options and nobody else to help, Stanley does the only thing he can: he takes the couple home to nurse them back to health. And it turns out that Stanley's ghosts may not be only his own.



The creative team behind acclaimed BBC crime series *HINTERLAND* delivers something unique with *THE PASSING*. The first-ever Welsh language genre film, *THE PASSING* is a classy, artfully executed supernatural drama. Director Gareth Bryn draws stellar performances from his entire cast as he builds a subtle, nuanced tale of isolation and loss. The Welsh countryside provides a striking backdrop, the environment proving every bit as significant a character as any of the three principal actors. Bryn handles the entire affair with a confident hand that marks him as a talent to watch.

With the bulk of Welsh talent confined to the television world — particularly when it comes to those working in the Welsh language, Bryn has quite a lot to prove here. And with such a polished and accomplished first effort, it would appear that not only should we be looking out for whatever comes next for Bryn himself, but also try to develop an ear for the Welsh language. Because this feels a lot less like a one-off than the leading edge of many more to come. (Todd Brown)



US Premiere

RABID DOGS

2015, DIR. ERIC HANNEZO, 99 MIN., FRANCE

Mario Bava's late-career Poliziotteschi stands as both one of his most nihilistic efforts and troubled releases. The film, which was completed in 1974 but tangled in release-preventing legal disputes, remained unseen until 1996. It follows a group of robbers whose bloody and bullet-filled escape sees them taking a young woman hostage as well as a father and his critically ill child. As they hit the road with their captives, tensions run high amongst the kidnappers and they leave a trail of violence across the Italian countryside.



Longtime producer Hannezo's directorial debut is a remake in the purest sense, changing quite little in terms of plotting and characters. Fortunately for us, all of the nihilism, grittiness, intensity and bursts of graphic violence remain firmly intact. What Hannezo does is replace the bleak realism of Bava's low-budget Italo-crime nasty with the slick polish of modern-day French thrillers. The stunning result is a something of an amped-up nightmarish version of the original. Dropping the near real-time flow of Bava's original cut of RABID and taking the kidnappers and their hostages into the night, things become increasingly surreal. Further adding to the twisted dream feeling is Laurent Eyquem's incredible score — a remake in its own right — which takes immediately recognizable cues from Stelvio Cipriani's original and blends them with more modern sounds to create an astonishing electronic soundscape.

RABID DOGS is a great example of how to cleverly update and remake a film while paying due respect to the original source material. With any luck, it will also help people discover Bava's almost-lost original, which shows that the master was the master up until the very end. (Brian Kelley)

RÜZGÂR HAFİYE

DEVLET DEVRİM • ALİ EKDAL • SERDAR GÖKHAN



US Premiere

REMAKE, REMIX, RIP-OFF

2014, DIR. CEM KAYA, 96 MIN., GERMANY/TURKEY

Proving that you don't need to go all the way Down Under to discover celluloid madness, REMAKE, REMIX, RIP-OFF presents the story of Yesilcam (the colloquial name for the Turkish film industry), home of the Turkish film industry, which has created more than 7,000 films in its hundred-year history. Operating under a very loose copyright law, Turkish producers and directors remade hundreds (if not thousands) of European, American and Indian movies using nothing but limited resources and a lot of heart. If they couldn't recreate it, they'd steal whatever they needed directly, adapting stories to fit the tastes of local audiences. With turnarounds as fast as three days and nary a thought for safety, directors threw stuntmen off rooftops, created epic fights, and made low-budget versions of superheroes out of duct tape, bailing wire and pantyhose. All was acceptable, as long as the shot was in the can. REMAKE, REMIX, RIP-OFF is the most comprehensive documentary ever made on a madcap time within this madcap industry. Featuring interviews with major Turkish stars, directors, stuntmen and more, the stories have to be seen to be believed. Imagine HEART OF DARKNESS turned up to 1,000 and you're nowhere even close to the experience of seeing the films and the story of what happened behind the scenes. Meet the sedan-driving Turkish Spiderman, who, over the Atlantic, became the most evil villain you've ever met, with a penchant for putting ladies' faces into motorboat blades. Experience the epic being that is Cuneit Arkin, star of over 700 Turkish genre movies, whose take on STAR WARS still remains the most enigmatically insane piece of filmmaking ever. Find out exactly how Captain America ended up teaming up with the most famous luchador from South America. And more. Much, much more. Sit back, relax and lose yourself in the insanity. Once the curtain comes down, you'll never look at cinema the same way again. (Evrin Ersoy)





International Premiere

RIVER

2015, DIR. JAMIE M. DAGG, 88 MIN., CANADA/LAOS

John works as a volunteer doctor at an NGO clinic in northern Laos. He's a dedicated man, clearly troubled by his past, and is desperate to make amends. However, his desire to do right will mean going on the run when he tries to stop the rape of a young girl at the hands of an Australian tourist when his intervention doesn't go as planned.



Jamie M. Dagg's directorial debut is a low-budget wonder. Often devoid of dialogue, the film ratchets up tension and keeps an incredible pace as we follow John on a nonstop sprint to safety. Imagine a much sweatier RUN LOLA RUN through some really inhospitable territory. Laos is presented as a beautiful, otherworldly location, as strange to John as it is to us. As he goes deeper into the country, trying every desperate route back to sanctuary at his clinic, we see its different facets. From the riverside houses to the fields, from the desolate countryside to the bustling cities, it plays as much a leading role as any of the actors. The sense of tension and motion in RIVER is nothing short of astonishing. The film seems to propel itself forward, following John without ever judging the actions of this man who's smart but can make decisions that seem incredibly naive at times. Through it all is the fantastic performance by Rossif Sutherland which grounds the entire film with a sense of reality. Though we may not agree with his choices, it's hard not to believe in John as a man just doing what he thinks is best in a murky moral conundrum.

Taut and thrilling, RIVER is a cleverly constructed thriller that drags the audience kicking and screaming through a nightmarish trip. It's a one-way ticket into despair with a man who, even in the worst hour, still manages to hold on to his humanity. (Evrin Ersoy)



Regional Premiere

RUINED HEART

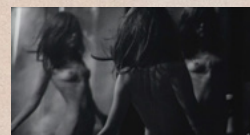
2015, DIR. KHAVN DE LA CRUZ, 73 MIN., PHILIPPINES/GERMANY

The story is one of the oldest in the book: an iron-fisted crime lord entrusts his woman to the care of a loyal, charismatic henchman, and is doubly betrayed when said lover and employee fall for one another and attempt an escape to a new life. What's not old at all is the approach taken to tell that story in Khavn De La Cruz's **RUINED HEART**.

De La Cruz is a restless and multi-talented artist, at once an award-winning poet, a composer and one of the world's most prolific and acclaimed digital filmmakers with more than forty titles to his credit. His pairing with iconic cinematographer Christopher Doyle and quirky Japanese superstar Tadanobu Asano results in one seriously strange beast, a sort of impressionist Beat poem that flows from sequence to sequence with minimal regard for how things are "supposed" to be done.

Throw aside all but the most primitive expectations of narrative here. **RUINED HEART** is concerned much more with feel and emotion than it is with plot or character arcs. At times, De La Cruz seems to draw more from classical Greek theater than anything else, with some sequences coming complete with a poetry-spouting chorus — Khavn himself — providing narration while others hold to a more edgy, handheld verite style.

That things come together at all is a testament to the enormous talents at work here. That they create something so continually compelling is a remarkable achievement. There has never been another filmmaker quite like De La Cruz and this is arguably the highest point of his career. (Todd Brown)



PLAYS WITH

FUCKKKKYOUUU

2015, DIR. EDDIE ALCAZAR, 8 MIN., U.S.

Love hurts in this gorgeous and grotesque experimental trance of time travel and body horror, stunningly captured with immaculately textured black-and-white photography.



US Premiere

SCHNEIDER VS. BAX

2015, DIR. ALEX VAN WARMERDAM, 96 MIN., THE NETHERLANDS/BELGIUM

This should be a very simple day for Schneider. A domestic day. His day. It is, after all, his birthday, which he intends to spend helping his wife and two lovely daughters with preparations for his own party. But those plans are all thrown out the window with a single phone call.

"Ramon Bax must be killed," it says. "It has to happen today" And, as if to underscore the urgency, "He is a child killer." And so, with a sigh and a groan, Schneider's quiet day off is canceled and it's back to his secret life as a contract killer. If there's an upside, though, it's that Bax lives close enough that the job should be done by lunch. Things never go as planned in this life, and that's certainly the case in the darkly constructed fantasies of Dutch auteur Alex van Warmerdam (BORGMAN), who slyly turns the hitman genre on its head with this, his latest effort, SCHNEIDER VS. BAX. Bax (played by Van Warmerdam himself) turns out to be a more formidable target than first assumed, one that comes with a witness — his emotionally unstable daughter — that Schneider must deal with. Throw in a string of unanticipated obstacles and Schneider's fastidiously planned day is quickly shot to hell.

Following the deep (and dark) thematic work of his previous BORGMAN, van Warmerdam here sets out to deliver the polar opposite, a pure piece of entertainment, and he delivers a delicious comedy of errors (and bullets) that unfolds with his trademark precision and sly wit. Flawlessly cast and delivered in the helmer's deadpan style, SCHNEIDER VS. BAX may never break beyond a brisk walking pace but it's nevertheless a wry and sly romp. (Todd Brown)





World Premiere

SENSORIA

2015, DIR. CHRISTIAN HALLMAN, 82 MIN., SWEDEN

Somewhere in Sweden, Caroline Menard prepares for a new life. The past has not been good to her, and she has lost almost everything she has ever cared for in the world. Moving into an old apartment, all she wants is a chance at a new life. However, strange and inexplicable things start to happen around her, threatening any sense of sanity left. And, her weird neighbors appear to be holding back information from her. She begins to realize that there might be something ancient within the block, searching for her.

Beautifully shot and hauntingly scored, *SENSORIA* is a traditional ghost story with a twist. Filled with slow dread accentuated by excellent performances, the film builds a razor-sharp atmosphere that engages and intrigues throughout. Add to this a beautifully muted color palette that suggests a country permanently bathed in melancholia, and the end result is a haunting ride through loss and madness, carrying wide influences all the way from M. R. James to Roman Polanski. This is the debut effort from genre veteran Christian Hallman, who is not only the man behind the brilliant Lund International Fantastic Film Festival in Sweden, but is also a seasoned genre film producer. Clearly, his years of toiling behind the scenes has paid off, as *SENSORIA* marks Hallman as a talent to watch, with a keen eye on sense of location and mood.

Both low-key and gentle, *SENSORIA* might not have the jump-scare tactics of recent ghost films — but it doesn't need them. With assured set-pieces, a haunting atmosphere and a beautiful score by Frank Ilfman (who composed the recent Fantastic Fest favorite *BIG BAD WOLVES*), *SENSORIA* more than earns it scares the old-fashioned way. It's a haunting and wonderful trip into the ghostly heart of Sweden. (Evrin Ersoy)



THIS HOME IS NOT EMPTY

2015, DIR. CAROL NGUYEN, 3 MIN., CANADA

An experimental meditation on the lies in which we tell ourselves, expressed through the starkly minimalist dioramic presentation of a seemingly empty home.

PLAYS WITH



World Premiere

THE SIMILARS

2015, DIR. ISAAC EZBAN, 89 MIN., MEXICO

In October of 1968, something unbelievable happened to a group of people stuck in a small bus station five hours outside Mexico City. The first person we meet is Martin, who may be stuck in a rut, but at least it's a calm, familiar rut. He's waiting out his last days until retirement from his job as the clerk at the bus station. Ulises has bigger problems. His wife is giving birth in a hospital in Mexico City and he's stuck at Martin's station. The buses are delayed because of the weather, and the old pay phone can't seem to hold a connection. Ulises dejectedly takes a seat and finally notices the elderly woman nodding off in the back corner of the station. But then the very pregnant Irene blows in like a storm. She manages to use the phone to call a taxi. But when she goes to the bathroom, she discovers another person in the station, an odd young lady named Rosa working as a bathroom attendant. Our last three people arrive soon after in a taxi. There's the young medical student, a concerned mother and her sick son. With all the players present and accounted for, the game is set.



Director Isaac Ezban returns to Fantastic Fest with his second feature, following last year's *THE INCIDENT*. Ezban has deftly avoided the sophomore slump with this well-crafted tale of mystery. Driven by an over-the-top score and keen practical effects, the film feels like a pulp novel come to life. Combining equal parts telenovela and lost *Twilight Zone* episodes, *THE SIMILARS* is an intriguing, tongue-in-cheek puzzle. (Luke Mullen)



Texas Premiere

SON OF SAUL

2015, DIR. LÁSZLÓ NEMES, 107 MIN., HUNGARY

October 1944, Auschwitz-Birkenau.

Saul Auslander is a Hungarian member of the Sonderkommando, a group of Jewish prisoners isolated from the camp and forced to assist the Nazis in the machinery of large-scale extermination. While working in one of the crematoriums, he discovers the dead body of a boy he takes for his son.

As the Sonderkommando plans a rebellion, Saul decides to carry out an impossible task: save the child's body from the flames, find a rabbi to recite the mourner's Kaddish, and offer the boy a proper burial.

In the hands of a visionary artist, the small story of a father seeking a proper burial for his son blossoms into one of the most taut thrillers of the year, that just so happens to have the saga of Auschwitz unfolding in the unused corners of every frame. Brilliant storytelling, an absolutely fresh visual language and incredible performances make SON OF SAUL, László Nemes feature debut, seem a near shoo-in for this year's best foreign language Oscar.

Of all the films in this year's Fantastic Fest lineup, SON OF SAUL best exemplifies the type of film we love to champion at Fantastic Fest: a true genre-defying masterpiece. We don't like to label films as horror, thriller, drama or sci-fi. Rather, we seek out the best storytellers who happen to tread in dark, challenging and disturbing waters. And on that basis, SON OF SAUL fits squarely in our wheelhouse.





US Premiere

SOUTHBOUND

2015, DIRS. RADIO SILENCE, ROXANNE BENJAMIN, PATRICK HORVATH & DAVID BRUCKNER, 87 MIN., UNITED STATES

Five groups of weary travellers will discover the reality behind their innermost fears while traveling on a long, lonely stretch of desert highway. There's two men on the run from something which neither of them can explain, a girl band stranded with some car trouble, a family man who's involved in an accident, a brother coming to the end of his search for his long-lost sister, and a family en-route to a holiday house for one final trip together before their daughter leaves for school. All are different and yet connected, and by the end of the trip, all will understand the cruel, uncaring nature of a universe which plays havoc with its inhabitants' lives.

Owing as much to classic TWILIGHT ZONE episodes as the recent outpouring of anthology films, SOUTHBOUND plays meaner, leaner and more frightening than most of its counterparts. Rather than relying on simple jolts and twists to deliver the thrills, the film sets itself up in the long game; as each story reveals yet a little more of the overall world, the frightening whole becomes clearer.

SOUTHBOUND is an anthology with all the fat cut off. It's a lean, mean wonder ride into the dark corners of a vicious universe and will be sure to delight any audience member brave enough to thumb a ride in its dark cars. (Evrin Ersoy)



PLANS WITH

DEATHLY

2015, DIR. MIKE WILLIAMSON, 13 MIN., U.S.

A man's home becomes the site of supernatural occurrences following his wife's untimely passing.



US Premiere

SPEED

2015, DIR. LEE SANG-WOO, 104 MIN., SOUTH KOREA

Seowon, Chuwon, Gurim and Desung have been best friends their whole lives. Gurim is the cool one, always strumming his guitar with young girls hanging on every note. His indifference to the women he attracts drives the other guys nuts. Chuwon is a runner, constantly hoofing along the track at school. It's all he cares about. Seowon is the nerd, and spends most of his time with his nose stuck in a book, convinced that studying will solve everything. And then there's Desung, who's defined by his relationship. The only problem is that the relationship is with his friend Taisek's mom, Mia. But right or wrong, Desung is in love, and first love is a powerful thing. The gang sticks together even when things get tough with their overbearing teacher Mr. Park.

Cut to a few years later. Gurim has scored a K-pop hit and is the most searched name on the Internet. Chuwon is still running and Desung is still in love with Mia, even after a horrible tragedy. Seowon has taken his nerd skills to the university level and his pining-for-girls skills have gone pro. With high school memories starting to fade and real-life concerns looming, they'll only have each other to lean on.

A Fantastic Fest alum who directed last year's brilliant and unsettling *I AM TRASH*, Sang-woo has returned with a vengeance, landing two films in this year's lineup. *SPEED* is a film about sex, love, growing up, and the bonds of friendship. He patiently builds the nuanced characters and then pulls you along on the ride almost as if you were one of the characters. It never shies away from dysphoria but is just as quick to make you laugh. A beautifully made and deeply emotional film, *SPEED* is a clear confirmation that up-and-comer Lee Sang-woo is here to stay. (Luke Mullen)





US Premiere

STAND BY FOR TAPE BACK-UP

2015, DIR. ROSS SUTHERLAND, 65 MIN., UNITED KINGDOM

In this experimental essay-film, which hypnotically scans the contents of a well-worn video tape, Ross Sutherland has created something of a SANS SOLEIL for the VHS generation. A masterful synthesis of mash-up editing and performance art, Sutherland collides a parade of taped-off-TV media with the his own poetic commentary, ruminating on memory, nostalgia, grief and death, while eulogizing his grandfather, the former custodian and de-facto creator of this analog artifact.

Just as Pink Floyd's "Dark Side of the Moon" inadvertently casts new meaning on THE WIZARD OF OZ when synchronized, Sutherland's rap-infused narration similarly transforms recordings of GHOSTBUSTERS and THE FRESH PRINCE OF BEL-AIR, among other pop-cultural touchstones. Also included is a bevy of hilariously inane television commercials, inscribing both profound and sometimes devastating anecdotal associations, but also frequently hilarious interpretations reminiscent of ROOM 237 hyperbole and MST3K riffing.

An analysis of the intro to FRESH PRINCE reveals a hidden death dream narrative, the looping of a British bank advert hilariously spins into a Kafka-esque nightmare, and the slow-motion playback of Bill Murray's Peter Venkmen getting slimed becomes the site of asthmatic trauma. And though Sutherland's synchronicity is filtered through the lens of his own personal history, his observations are affectingly universal; sure to resonate with anyone who has ever lost a loved one, only to recognize them in the lyrics of a song, the colors of painting, or in between the tracking lines on the images that haunt a magnetic tape. (Peter Kuplowsky)



PLANS WITH

COPYCAT

2015, DIR. CHARLIE LYNE, 13 MIN., U.S.

In 1991 Rolfe Kanefsky made a meta-horror film that few people saw, but perhaps one person stole.



US Premiere

TALE OF TALES

2015, DIR. MATTEO GARRONE, 125 MIN., FRANCE

We begin in the kingdom of Longtrelis, with a queen longing for a child of her own. When a mysterious figure arrives with a way for her to become pregnant, she immediately fulfills the requirements despite warnings of grave consequences. True to his word, she becomes pregnant and gives birth to a son. But another young woman involved in the ritual become pregnant as well and the two boys become inseparable friends, much to the queen's dismay. Her desire to keep them apart will have a dire impact on all of their lives. Not far away in the kingdom of Strongcliff, the king is busy bedding as many of his female subjects as humanly possible, sometimes two at a time. Stumbling through the castle one morning he hears a beautiful voice singing in the bright sun. Drawn to the siren's song, he calls to her but she flees back into her home. Never one to back down from a challenge, he knocks at her door later that evening but she's devised a surprise for the unsuspecting king...

And finally, in the kingdom of Highhills, the king spends most of his time obsessed with a rather odd pet ignoring his daughter, Princess Violet, who is growing restless to marry. His pet's untimely death inspires the king to concoct a bizarre tournament for the hand of his daughter. Assuming his challenge to be unsolvable, the king feels smug as suitor after suitor is turned away. But one lowly citizen may have the specific skills to foil the king's clever plan. Based loosely on Giambattista Basile's book *The Tale of Tales*, Italian auteur and Cannes Film Festival royalty Matteo Garrone has crafted a hard-edged and darkly comic fairytale. The narrative bounces effortlessly between the three stories, and the incredible cast (including Salma Hayek, Vincent Cassel, Toby Jones and John C. Reilly) all deliver fantastic performances. Not since *THE PRINCESS BRIDE* has such a spirited fantasy yarn been told with such gleeful charm. (Luke Mullen)





Texas Premiere

TIKKUN

2015, DIR. AVISHAI SIVAN, 120 MIN., ISRAEL

God's plan for Haim-Aaron seems to end with the ascetically devout Yeshiva student dead in the shower, killed by a slip that results in a brutal blow to the head. But his father, seeing his son's naked corpse stretched out in the family's living room, refuses to give up when the EMTs do, and he continues performing CPR until his son, dead for 40 minutes, somehow sputters back to life. Haim-Aaron finds himself reborn and seeing the world — once an austere prison of devotion and books and head-rocking prayer — through new eyes. Almost literally, as he discovers he no longer needs his glasses. He also finds his faith shaken, his family alien and his stifled sexual desires raging. Unable to sleep, Haim-Aaron begins hitchhiking from Jerusalem to Tel Aviv, where he slowly dares himself to experience the sensual and carnal pleasures of the world.



Avisha Sivan's gorgeous black-and-white film walks through a surreal valley of death where talking alligators rise from toilets, boners in the shower bring Yahweh's retribution and a father must consider fulfilling Abraham's fatal mission for God. TIKKUN brings us into the closed-off world of the Hasidim, as Sivan's actors obliterate the line between performance and reality. Lead Aharon Treitel is an amateur actor who was once a Hasid, while Khalifa Natour, a Palestinian actor familiar from THE BAND'S VISIT, plays his rabbi father. Though it has a touch of PI and a dash of Lynch, TIKKUN stakes out a unique juncture between kitchen sink realism and uncanny supernatural weirdness. A hypnotic and transcendently disturbing examination of piety, destiny and blood sacrifice, TIKKUN contains both the most beautiful and the most deeply shocking imagery you will see at Fantastic Fest. It will test your belief — or disbelief — in God. (Devin Faraci)



Regional Premiere

TOO LATE

2015, DIR. DENNIS HAUCK, 107 MIN., UNITED STATES

Private detective Sampson needs to find a missing stripper by the name of Dorothy. Throughout his journey into the underbelly of L.A., he will encounter past loves, depressed housewives, angry mothers and retired dancers. With each encounter, he'll discover connections never imagined possible, all reinforcing that it may be "too late." Dennis Hauck's directorial debut is a technical marvel, a feature film shot on 35mm that tells its story in five uninterrupted takes. Hauck uses one reel for each sequence, with no trick shots or edits, and then shows the reels in a non-sequential order to create a story that switches between the past, the present and the future while still making sense. It's a brilliant device that captures the imagination from the first scene and does not let go until the credits roll. The cast is led by John Hawkes as the disheveled but eternally cool Sampson who's not only searching for the missing girl but also repentance for his sins. He's a character haunted by his own past, and as the picture moves along, his motivation becomes crystal clear. Veteran actors including Robert Forster and Jeff Fahey complete a strong cast which ground the noir dialogue in reality. The real star of the film has to be the city in which it is set. Although L.A. has been home to countless noir films, *TOO LATE* feels like a fresh take on the genre. Whether bathed in glorious bright midday sunlight or lurking in the shadows of a seedy bar, this Los Angeles on screen is a varied beast. Instead of iconic spots in the heart of the city, these locations are on the peripheral borders. The hills, the disused lots and the small clubs on the outskirts all feel like "genuine article" Los Angeles. *TOO LATE* is a brilliant and assured debut that will mesmerize all those who encounter it; a siren with a neo-noir heart bound to be remembered amongst the best of the genre. (Evrin Ersoy)





2015, DIR. KYU-DONG MIN, 131 MIN., SOUTH KOREA



Regional Premiere

VICTORIA

2015, DIR. SEBASTIAN SCHIPPER, 138 MIN., GERMANY

You say the words “the film takes place entirely in one shot,” and that’s enough to stop most people in their tracks and entice them to see the movie. VICTORIA, however, is much more than that one accomplishment. You can count the number of films that have legitimately pulled off this feat on one hand, and VICTORIA may be the best yet. Sebastian Schipper’s latest film is a technical achievement worthy of the highest praise, elevated by a wonderful performance from lead Laia Costa, who this year became the first Spaniard to win the Best Actress award at the German equivalent of the Oscars (called the Lolas — which VICTORIA won five of this year, including Best Picture and Director). Costa plays the titular character, a free spirit with an infectious charm. She’s trusting, eager to meet new people, experience new things and is seemingly free of judgment. She’s capable of being both your best friend and an object of desire, and can surprise you at any moment.

The spartan twelve-page “script” (more of a loose set of scenarios) is fleshed out with naturalistic improvisation by the stellar cast. Before it ramps up to the abundant third-act action, Schipper gives you ample time bond with Victoria and her new friends. By the time things starts to go south, you truly care what happens to these characters.

VICTORIA seems destined for cult status, but it really is much larger than that. The film’s blend of great technical skill and breathtaking emotional performances make it one of the great discoveries of recent memory. Don’t miss it. (James Shapiro)





US Premiere

THE WAVE

2015, DIR. ROAR UTHAUG, 105 MIN., NORWAY

Kristian and his wife Idun have a pretty great life. They have two children and live in the hills above the town of Geiranger, an idyllic vacation spot situated on the shores of a fjord overseen by Norway's Akneset mountain pass. At any time, the mountain could collapse in a giant rockslide which would crash into the fjord below, creating a tsunami large enough to destroy the entire town. Kristian works as a geologist at a station that constantly monitors the mountain so they can give the occupants a warning to evacuate should the rockslide start. Or, at least, he used to, as he has somewhat reluctantly decided to take a new job with a large oil company. On his last day, two sensors appear to malfunction, and Kristian can't shake the feeling that the doomsday they're all expecting is imminent. He postpones his moving day to investigate the malfunction but has a hard time convincing his colleagues that the mountain is shifting. When more sensors start reporting strange readings, however, Kristian finds his worst fears realized.



THE WAVE is an epic that can easily stand toe-to-toe with the best American disaster films. It's rare to see a big-budget foreign entry in the disaster genre, let alone one this gripping. The cinematography is stunning, and the effects are on par with Hollywood blockbusters. Helmed by Roar Uthaug, the writer/director who made his mark with genre hit COLD PREY and went on to direct FF 2012 fan-favorite HELLFJORD, THE WAVE features fantastic performances from Norwegian genre veterans Kristoffer Joner and Ane Dahl Torp in the lead roles. An intense big-budget disaster film on a grand scale, THE WAVE would make Roland Emmerich stand up and cheer. (Luke Mullen)



World Premiere

WHAT WE BECOME

2015, DIR. BO MIKKELSEN, 85 MIN., DENMARK

The summer is shaping up to be perfect for the Johansson family. The weather is gorgeous, and the community warm and friendly. Even teenaged Gustav is feeling good about life in general, thanks to the new girl who has just moved in across the street. But this perfect suburban life is abruptly shattered by the arrival of a mysterious virus. Unexplained deaths are followed by panic and a full lockdown, families sealed into their homes by patrolling bio-suited soldiers. With things quickly escalating and no information forthcoming, it isn't long before Gustav takes matters into his own hands.



The debut feature from writer-director Bo Mikkelsen, it offers a compelling vision of life pushed to extremes. A gorgeously executed picture that prizes its characters as much as the elements of genre film, **WHAT WE BECOME** exemplifies the new Nordic Twilight movement — a wave of intelligent, character driven genre pictures including the likes of **LET THE RIGHT ONE IN** and **WHEN ANIMALS DREAM**.

Blessed with a uniformly strong cast, Mikkelsen is not shy at all about the horror elements of his debut picture, and is also smart enough to understand that the lasting resonance — the real weight of the film — comes from first creating a believable and empathetic cast of characters. The horror that unfolds is all the more terrifying for just how grounded and plausible it all is. An accomplished editor and cinematographer as well as a writer-director with a solid handful of high end short films under his belt, Mikkelsen arrives on the scene seemingly fully formed with his debut feature. Expect this to be the beginning of a long and compelling career. (Todd Brown)



Texas Premiere

THE WITCH

2015, DIR. ROBERT EGGERS, 90 MIN., CANADA/UNITED STATES

Making movies is a collaborative process where — with a little luck — creatives share a single vision. When it works, it's not unlike threading a needle. Robert Eggers' **THE WITCH** is such a precise vision that it's nearly equivalent to threading a hundred needles by throwing the thread through the needles' eyes from five feet away. **THE WITCH** isn't just the best horror film of 2015; it could very well be the best film of 2015. Eggers and his team were dedicated to bringing historical accuracy to every aspect of the feature: the dialogue, costumes, props and the remarkable sets, and more. The entire production design — the film's reported budget is shockingly only one million dollars — perfectly transports the audience to one of the creepiest time periods in American history. Seventeenth century colonial New England actively believed in the supernatural. Both God and the Devil were real to almost everyone, and citizens could find evidence of both everywhere. Laypeople frequently resorted to superstitious rituals to save them from hunger and poverty. The leadership (conservative Puritan but secular men) were focused on maintaining authority and power, and had a very strict sense of justice. These specific ethics allowed lies, deceit, and jealousy to fester and permeate all aspects of society. Hope was reserved for only a select elite. This was a world without any shades of grey. It's a glorious environment to make a horror film. Eggers takes what he and his creative team built and fills it with superstition, paranoia and dread. As food runs out, the film's family unravels and the ultimate horror waiting in woods does just enough to give the family an opportunity to destroy themselves. This is the kind of filmmaking that deserves celebration. And, I almost forgot. There are really creepy twins who play with a goat named Black Phillip. (James Shapiro)





Texas Premiere

YAKUZA APOCALYPSE

2015, DIR. TAKASHI MIIKE, 115 MIN., JAPAN

Fantastic Fest fan favorite Takashi Miike's body of work grows at such a rapid rate that it's almost unbelievable that he still finds new ways to entertain. Yet here we are with his latest jam firing on all fun cylinders, loaded with some of his most batshit insane material to date. If you like your yakuza vampiric and your plush frog-suit martial arts ultra-violent, boy have we got some Miike for you.

Boss Kamura is one of the most feared of the yakuza leaders, with good reason: he's actually a vampire who drains the townsfolk of their plasma, and he's nearly invincible. A group of assassins who know of his true nature — including an otaku played by THE RAID'S Yayan Ruhian — arrive in town and Kamura is forced to defend his turf at all costs. The cost, as it turns out, is his life. Just before he expires, he bites Kageyama (Hayato Ichihara), his most devoted disciple who makes it his mission to avenge his mentor and reclaim his syndicate's territory. The all-out war that ensues includes some of the most ridiculous, over-the-top and crazy shit Miike has ever gifted to willing audiences. You want a giant, ass-kicking frog? Miike's got you covered. You want dancing, underwear-clad kids sprouting from the earth? Yep, check that one off too. You want — well, we're not going to give anything else away. Just know that Miike is way ahead of just about anything you can think of on this one. What keeps everything from being just too insane to handle is that, at its very core, the classic yakuza story lives and breathes strong here. It's just that there's not a single element of those tried-and-true tales Miike has forgotten to fuck with. Grab a seat, order a beer and turn it up loud (actually, we'll do that last part for you) because YAKUZA APOCALYPSE truly is the THE GREAT WAR OF THE UNDERWORLD. (Brian Kelley)





World Premiere

ZINZANA

2015, DIR. MAJID AL ANSARI, 91 MIN., UNITED ARAB EMIRATES/JORDAN

Talal has just woken up in a police cell, feeling like hell. He has no memory of the night before, no memory of how he ended up locked up and no I.D. to prove who he is. His desperate situation gets a lot worse with the arrival of brilliant psychopath Dabaan, who seems determined to play violent, vicious and unexpected mind games with him. His confinement becomes a fight for survival and a race to discover exactly what's motivating Dabaan. Sometime in the early '90s, America produced brilliant neo-noir thrillers one after another. From RED ROCK WEST to THE LAST SEDUCTION to THE NAME OF THE BEAST, these B-movie wonders came and vanished in the blink of an eye, leaving us to wonder where exactly the genre went. Well, wonder no more. The B-movie neo-noir is apparently well and living in the United Arab Emirates. ZINZANA proves without a doubt that you do not need Nicolas Cage to craft an intricate, violent and surreal thriller. Director Majid Al Ansari's effort is set within the confinement of a sheriff's office. On one hand we have Saleh Bakri as Talal, channeling the best of Eric Roberts circa 1994, and on the other Ali Suliman as Dabaan, a charming psychopath so beautifully played that Dennis Hopper is teeming with jealousy somewhere on the other side of the afterlife. Building upon these brilliant performances is a taut thriller filled with outrageous twists and sudden violent moments. The discovery of exactly what Dabaan's plan entails is enormous fun, and each one of the nail-biting time limit sequences work wonderfully. Add to this ambitious camerawork, a drab and dusty palette that evokes small town America by way of the Middle East and a delightful musical interlude, and you have a discovery unlike any other. (Evrin Ersoy)



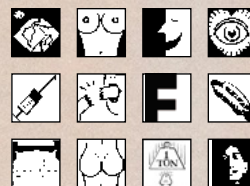


US Premiere

ZOOM

2015, DIR. PEDRO MORELLI, 96 MIN., CANADA/BRAZIL

Exploring the nature of existence, purpose, destiny and fate, **ZOOM** is a surreal look at the way we see ourselves and the way we want others to see us. When Emma's co-worker (and occasional "friend with benefits") Bob finds a sketch she did of herself as a well-endowed super hero, he makes an offhanded comment about that girl being out of his league. This sends Emma into a spiral of self-doubt and body image issues. Her frustrations with Bob spill over into her hobby, drawing comics. She creates her dream man, a suave, sophisticated Latin lover, and things slip further into fantasy. Michelle is a stunning Brazilian model. But the vapid nature of both the modeling industry and her condescending boyfriend Dale have her re-examining her priorities. A chance encounter with a book publisher sparks her interest in finishing her novel, which currently exists only as a few hastily scribbled chapters. After a fight with her boyfriend, Michelle heads back to Brazil to focus on finishing her book. Eddie is a promising young director known for his action films, which are filled with explosions and raw testosterone. His libido and sexual prowess have made him a hit with producers and execs. His latest project is an attempt to make a deeply passionate art film, but when an inexplicable anatomical anomaly occurs, Eddie finds he can't push his film through the way he once did. The studio calls for action-packed reshoots, so he goes back on location to find solutions to all of his problems. **ZOOM** is amazingly only the second feature film from Brazilian director Pedro Morelli and the first from writer Matt Hansen. Hansen's complex, layered script is sharp and witty, while Morelli's direction is assured and confident. Alison Pill, Mariana Ximenes and Gael García Bernal are especially great as the leads, and they're surrounded with a fantastic supporting cast including Tyler Labine and Jason Priestley. It features some beautiful animated segments as well as some hilariously on-the-nose songs. (Luke Mullen)



FANTASTİK SHORTS

PRESENTED BY CHILLER

In the mood for a little bit of everything? Why not immerse yourself in a sampling of the year's best shorts; both live action and animated, ranging from the comic to the dramatic, and all of them guaranteed fantastic! In this bifurcated program, you'll learn about alien movies and the risks of spontaneous combustion, all before witnessing the live action world be enveloped by cartoons (quite literally). And we haven't even mentioned the animated castration. (Peter Kuplowsky)



MOVIES IN SPACE

2015, dir. Chris Smith, 14 min., U.S.

The axiom that in Hollywood "nobody knows anything" also rings true in the rest of the galaxy, so Earth Ambassador Travis Shepherd discovers when he inadvertently becomes a movie mogul on an alien planet. An infectiously hilarious marvel in its comic escalation.



THE GUESTS

2015, dir. Shane Daniels, 10 min., Australia

The guests have begun to arrive, only Anna didn't invite them. An exquisitely eerie nightmare of manners.



TRYING NOT TO EXPLODE

2015, dir. Dave Dorsey, 17 min., U.S.

The spontaneous combustion of his parents has Leonard concerned that he might be next, so he's not taking any chances. Fortunately, someone is prepared to take a chance on him.



ENHANCED

2015, dir. Jeremy David White, 16 min., U.S.

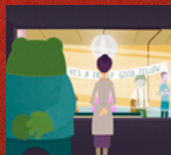
Moments before taking the stage, a performer is contacted by his estranged sister and confronted with his stubborn decision to abstain from participating in their society's "brave new world." A dystopian tale with a refreshingly low-key, yet emotional expression of resistance.



TOONOCALYPSE

2015, dir. Owen Rixon, 18 min., Scotland

Two cartoon characters become privy to a video documenting the invasion of the Earth by fiends hailing from the Second Dimension! A thrilling and hilarious reinvigoration of the found footage genre through a delightful marriage of live-action and animation.



DETECTIVE TROUSERS IN THE BEAT GOES ON

2015, dir. Zachary Scheer and Matt Choi, 5 min., U.S.

The Gold Watch Murders have put a damper on Captain Padlilly's retirement party in this witty stab at an animated police procedural that intermingles humans with anthropomorphic animal gumshoes. Will leave you jonesing for more.



GROWING PAINS

2014, dir. Tor Fuergaard, 21 min., Denmark

After years of living under his mother's thumb, a sexually repressed teenager finds his body undergoing some unusual transformations upon catching the eye of a cute neighbor. A coming-of-age story complete with threat of castration, brilliantly animated against a backdrop of paper dioramas.



CHULYEN. A CROW'S TALE

2015, dir. Cerise Lopez & Agnès Patron, 20 min., France

A rapsallious man-crow indulges his selfish whims and courts the wrath of the spirits of the forest in this simply sketched but elegantly animated chiaroscuro adaptation of Northern Native American folklore.



SHORT FUSE

Fantastic Fest once more ignites your synapses with an assembly of the year's best short-form horror. We've got the skin-crawling 'creeps', the startling 'leaps' and as always a healthy supply of 'holy-bleeping-bleeps' in a program that careens you through cursed abodes, unsettling relationships, and ghoulish gross-out spectacle. Add all that, plus the return of Short Fuse alumni Fredrik Hana and an opportunity to pay tribute to "Rowdy" Roddy Piper: KABOOM! (Peter Kuplowsky)



THE MILL AT CALDER'S END

2015, dir. Kevin McTurk, 14 min., U.S.

A young man returns to his childhood home intent on breaking a family curse. An exceptionally creepy pastiche of Poe and Lovecraft's mood and mythology realized through bunraku rod puppets voiced by Jason Flemyng (*THE MISSING*) and Barbara Steele (*BLACK SUNDAY*).



THE LISTING

2015, dir. Luke Jaden, 9 min., U.S.

An invisible malevolent entity impatiently waits for a family to haunt in this expertly wound and spooky jack-in-the-box of a horror short.



OUT OF THE MOLD

2014, dir. Michel Moon, 12 min., U.S./Canada/Australia

A gross-out, but poignant portrait of a relationship disintegrating at the prospect of having a child, in poetic tandem with the growth of bathroom mold.



HOUSE OF STRAW

2015, dir. Kyle Bogart, 16 min., U.S.

It's almost 6 o'clock and Emma and Reed's marriage is coming apart at the seams, but more importantly: it's almost 6 o'clock. A novel supernatural slice of monstrous domestic drama containing exemplary emotional resonance.



TRUST

2015, dir. Jerry Pyle, 2 min., U.S.

Two roommates engage in an escalating game of trust exercises (that we fear will eventually become a Fantastic Fest after-party activity).



PORTAL TO HELL

2015, dir. Vivieno Caldinelli, 11 min., Canada

Toilet clogged? Call the super. Hallway light needs replaced? Call the super. Got an infestation of Cthulhu's tentacles in the basement? Pray that "Rowdy" Roddy Piper is your super. Fortunately for the folks in this short, he is, and unfortunately for the elder god, he's all outta of bubblegum.



EL GIGANTE

2014, dir. Gigi Saul Guerrero, 13 min., Canada

A desperate trek across the US/Mexico border condemns a man to a blood-stained ring of death at the behest of a cannibalistic family of luchador aficionados in this slick and sick grand guignol of guts and gore.



SISTER HELL

2015, dir. Fredrik Hana, 14 min., Norway

A nun absconds from her monastery and embraces a more hedonistic lifestyle, but the sisters she left behind are soon hot on her heels in a bid to save her soul. Only it might not be her soul that needs saving. Fredrik Hana (*ANGST, PISS AND DRID, AUTUMN HARVEST*) returns with this demonic parable inspired in part by the "energy & sheer insanity" of last year's Fantastic Fest.



THE BABYSITTER MURDERS

2015, dir. Ryan Spindell, 21 min., U.S.

A babysitter does epic battle with a dangerous psychotic in this vicious and scary homage to slasher cinema.



SHORTS WITH LEGS



DIVORCED DAD : HOME IMPROVEMENTS

2015, dir. Adam Brooks, Matthew Kennedy, Conor Sweeny, 6 min., Canada

Divorced Dad (with you the first and third weekend of the month) gets some bad news in this public access nightmare that could have only emerged from the mad minds at ASTRON-6 (MANBORG, THE EDITOR).



MAN WITHOUT DIRECTION

2015, dir. Johannes Stjärne Nilsson, Pelle Öhlund, Nina Jemth, 15 min., Sweden

A put-upon man nearly loses himself to the labyrinthine corridors of a shabby roadside hotel in this sublimely surreal dark comedy inspired by Dante's Inferno.



DISCO INFERNO

2015, dir. Ali Waddington, 12 min., Spain

A black-clad vixen infiltrates a sumptuous mansion overrun with cultists in what begins as a rescue mission, and then deliriously descends into an eerie musical reverie, before finally arriving at a most unexpected conclusion.



WIND THROUGH A TREE

2015, dir. Seth Smith, 10 min., Canada

An eccentric anti-adventure featuring four of the filmmaker's family, connecting their souls through color and composition in this poetic, tragicomic fusion of fiction and home movie.

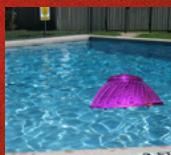


DOG BOWL

2015, dir. Gordy Hoffman, 19 min., United States

The theft of a service dog vest ignites an existential crisis with "sirius" cosmic repercussions.

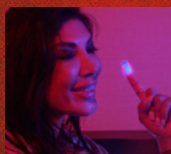
Christened after the DIY tour-de-force of last year's I AM A KNIFE WITH LEGS, this program compiles the strangest and most compelling eccentric short films we've seen, from polished excursions into existential surrealism to enthusiastic reveries of outsider art madness. You'll experience unusual aspect ratios, all manner of mediums (including VHS), broken 4th walls, the occasional flagrant disregard for continuity editing and plenty of endearingly alien performances; all of which culminates in the most mind-meltingly bizarre short film submission this programmer has ever seen! As Bené would say: "These shorts are weird, man." (Peter Kuplowsky)



ALIKE & DIFFERENT

2015, dir. David Davis, 4 min., United States

David Davis becomes your new favorite outsider artist in this lo-fi satirical look at a first-contact scenario.



TRIAL RUN

2015, dir. Lawrence Peter Klein, 20 min., United States

A pop-up ad on a porn site leads an unemployed and unstable man on a convoluted cross-country mission to recover a litany of mysterious corpses, with the promise of sexual fulfillment.



REVERSE EFFECTS

2015, dir. David Davis, 3 min., United States

David Davis warns of the dangers of purchasing time travel over the Internet.



MY JOHNNY

2014, dir. Vincent de Ghoulie, 30 min., United States

An epic suburban fever dream about a boy, a babysitter and prescription LSD. May melt your brain, but will split your sides and leave you in utter astonishment.



SUPERHERO

2013, dir. David Davis, 30 sec, United States

David Davis reminds us about the importance of being an organ donor. Don't wait until you're dead.

SHAW BROTHERS RETROSPEKTIVE

PRESENTED BY EL REY NETWORK



THE EIGHT DIAGRAM POLE FIGHTER

1984, DIR. CHIA-LIANG LIU, 98 MIN., HONG KONG

When the honorable, spear-wielding Yang family's patriarch and five of his seven sons are slaughtered by a traitorous general, the family descends into chaos. Son # 6 (Alexander Fu Sheng) manages to return home but loses his mind, and the fifth son (Gordon Liu) goes on the run with dreams of avenging his father and brothers. Where this plot would have continued from this juncture was forever altered by the untimely death of Alexander Fu Sheng in a tragic car accident. The sadness of his departure radiates through what was already a dark story, imbuing it with a palpable sense of mourning and loss. Things don't remain too funereal, though, as the focus shifts to Gordon Liu's struggles to gain admittance into a Buddhist monastery. Burning rage and bloodlust aren't compatible with the monks' beliefs, but Liu's persistence and tenacity eventually lead to one of the briefest, yet most thrilling training sections ever captured on film. Director/choreographer Lau Kar-Leung was one of the best to ever live, beginning his career as a devout martial artist trained by pupils of the legendary Wong Fei-Hung and rising to prominence in the Shaw Brothers stable by working under Chang Cheh. Directing his adopted brother Gordon Liu, *EIGHT DIAGRAM POLE FIGHTER* represents masters at the peak of their craft. This may be the apex of the kung fu film as an art form. It's operatic, emotionally moving, and still manages to bring the house down with a brutal climax that will leave jaws literally on the floor. (Laird Jimenez)



COME DRINK WITH ME

1966, DIR. KING HU, 95 MIN., HONG KONG

Without the work of King Hu, the furious legacy of martial arts cinema may never have existed. The heroic swordplay wuxia films that make up his body of work are so fundamental, so completely original and endlessly inspiring, that Hu must be considered as one of the definitive genre filmmakers of any era. In *COME DRINK WITH ME*, a young magistrate escorting prisoners is kidnapped by Jade-Faced Tiger, whose gang of unsavory thugs is holed up in a temple under the protection of a mysterious abbot. The legendary warrior Golden Swallow (Chang Pei-Pei) effortlessly wards off an attack by the gangsters at a country inn, after which an inebriated beggar stumbles into the scene, asking for a drink. Thus the stage is set for a typically dazzling and elegant King Hu film in which nothing is what it seems, including Golden Swallow herself. One of the most distinguished martial arts actresses of all time, Chang Pei-Pei — "the queen of swords" — brings a controlled ferocity to her performance. Righteous, bloody, transcendent and visceral, her screen presence remains unmatched, and Golden Swallow's personal struggle, negotiating between the demands of forgiveness and revenge, is endlessly resonant and archetypically powerful. For fans of poetic screen violence who can appreciate the majesty waiting in theoretically disposable pulp genre cinema, there is nothing more revelatory than seeing a King Hu film in a theater with an enthusiastic crowd. (Tommy Swenson)

TURKISH REPERTORY

FILMS COMPLEMENTING THE INSANE TURKISH EXPLOITATION DOC REMAKE, REMIX, RIP-OFF!



THE DEATHLESS DEVIL

1972, DIR. YILMAZ ATADENİZ, 84 MIN., TURKEY Channeling the spirit of early Hollywood serials and ingeniously combining it with the most outrageous elements of science fiction, **THE DEATHLESS DEVIL** is a love letter written in the language of Turkish exploitation. Director Yilmaz Atadeniz's brilliant magnum opus opens as scientist Professor Dogan discovers the new 'tangayt' metal, which allows him to remotely control all cars and technology. However, the news of his discovery soon gets him in the crosshairs of the mysterious Dr. Satan who wants to rule the world with an iron fist. The only man who can stop the situation is Tekin, putting on his father's Copperhead costume and taking up the mantle of fighting crime. A superhero origin story, a science fiction epic and a jaw-dropping display of endless stunts, **THE DEATHLESS DEVIL** showcases the best of Turkish genre cinema of the period: productions full of heart, made on nothing, but which aim far above what anyone else would have dared. So take a trip into the colorful past of Turkey's cinematic history and wonder how anyone could've survived this long without meeting **THE DEATHLESS DEVIL**. (Evrin Ersoy)



THE MAN WHO SAVES THE WORLD

1982, DIR. ÇETİN İNANÇ, 91 MIN., TURKEY The '70s were an amazing time in Turkey. The cinema industry was turning out films at an unbelievable rate in order to keep up with demand. From dramas to action films to comic book movies, each product was uniquely tinted with the sensibilities of the country. Director Çetin İnanç's attempt to create the ultimate Turkish science fiction epic has all the trademarks of the genre: a mash-up of American cinema tradition and Turkish mythology bound together by the insane desire to reach infinitely beyond its microscopic budget. Two pilots who find their ships mysteriously crashing on an alien planet end up fighting an evil dictatorial emperor plotting to destroy Earth. But no summary can do this wild mix justice. From its Z-grade, beautiful inhabitants to the endless borrowed shots literally spliced in from an actual film print of **STAR WARS**, this is lo-fi filmmaking at an unparalleled best. Add to this a killer soundtrack (with music pulled directly from a spectrum of popular films including **JAMES BOND**, **INDIANA JONES** and, again, **STAR WARS**) plus explosions galore, and what you have is a cinematic experience unlike any other. So sit back, relax and let the Turks take you on a journey to a universe far, far away, completely familiar and yet utterly different. (Evrin Ersoy)

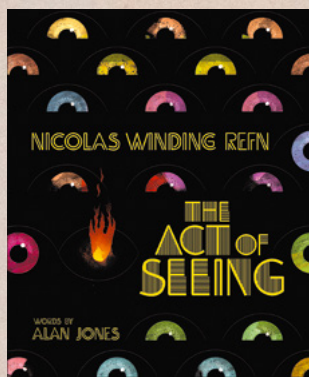


TARKAN VS THE VIKINGS

1971, DIR. MEHMET ASLAN, 86 MIN., TURKEY Created by Sezgin Burak as a daily strip in 1967, Tarkan is one of the most popular comics in Turkey. Adapted multiple times to film, it's the story of a fictional Hun warrior and his trusty wolf companion named "Kurt" (which means wolf in Turkish!) and their adventures during a very turbulent time in history. Mixing historical fact with fictional brilliance, Tarkan is a beloved and much admired creation of Turkish pop culture. **TARKAN VS. THE VIKINGS** represents a pinnacle of the adaptation of these comics. It's a pared down story of revenge, where Tarkan takes on the dreaded Viking invaders who make the mistake of crossing his path in an ambush. As if Vikings aren't enough, Tarkan will also have to face off with a mythical giant octopus to ensure the safety of his people. Behind the lo-fi B-grade execution lies a genuinely charming ride which will delight and astound all those who dare take it. **ATIL, KURT!** (Evrin Ersoy)

NICOLAS WINDING REFN

THE ACT OF SEEING BOOK LAUNCH



FAREWELL UNCLE TOM

1971, DIRS. GUALTIERO JACOPETTI, FRANCO PROSPERI, 123 MIN., ITALY In 1962, Italian directors Gualtiero Jacopetti, Franco Prosperi and Paolo Cavara invented a new genre when they unleashed the Oscar-nominated *MONDO CANE*. Detailing a world of bizarre rites, cruel behavior and bestial violence, the movie coined the word “shockumentary” and made anything dubbed *MONDO* synonymous with money-spinning exploitation. But after seeing their brainchild endlessly copied and infantilized, Jacopetti and Prosperi tried a new approach to their original template and entered the even more controversial realm of blurred historical reconstruction. The result was *ADDIO ZIO TOM/GOODBYE UNCLE TOM/FAREWELL UNCLE TOM*, an epic recreation of American slave trade atrocities that is one of the most difficult, demanding and disturbing works of film art ever made. Condemned as depraved exploitation while also acclaimed as an unprecedented cry of black rage, legendary film critic Pauline Kael called it “the most specific and rabid incitement of the race war.” Appropriating a cine-verite style, Jacopetti and Prosperi deliver a time-travel dramatization of white oppression and radical black power to rise to the artistic challenges and rigors of depicting man’s inhumanity to man. *FAREWELL UNCLE TOM* is a politically and socially deep, nerve-paralyzing and unflinching look at plantation life, set to a sweeping Riz Ortolani score. Nicolas Winding Refn used the opening song “Oh My Love” on the soundtrack to *DRIVE*, being one reason why this film is featured in the book *The Act of Seeing* by Winding Refn and Alan Jones. Once seen, never forgotten. (Alan Jones)

MY BODY HUNGERS

1967, DIR. JOSEPH W. SARNO, 80 MIN., U.S. He directed one of the first X-rated movies released in America, *INGA*. And he hid behind a bewildering number of aliases when he moved into explicit hardcore pornography to make ends meet in the *DEEP THROAT*-tastic 1970s. But it was during the swinging sixties that Joseph W. Sarno became a grind-house name due to such exploitation classics as *COME RIDE THE WILD PINK HORSE*, *SCARF OF MIST THIGH OF SATIN* and *ALL THE SINS OF SODOM*. A trailblazer in the fertile field of golden-era softcore cinema, Sarno became one of the most prolific and distinctive pioneers to emerge from the 42nd Street scene alongside Russ Meyer and Radley Metzger. *MY BODY HUNGERS* was written and directed by Sarno between his Peyton Place rip-offs *PASSION IN HOT HOLLOW*s and *DESIRE UNDER THE PALMS*, and starred many from his regular rep company in a hot-blooded crime mystery thriller. Hitching to New England, Marcia learns her sister has been strangled to death with a black lace garter belt. Investigating the circumstances around the killing, Marcia uncovers a seamy catalogue of scandals that puts her life in peril too. Featured in the book *The Act of Seeing* by Nicolas Winding Refn and Alan Jones, published by FAB Press. (Alan Jones)

THE X-RATED SUPERMARKET

1973, DIR. PAUL ROBERTS, 62 MIN., U.S. Clean up, cucumbers and zucchinis, produce aisle! It began with *CANDID CAMERA*, Allen Funt’s TV show where peoples’ reactions to engineered sight gags and unexpected events were filmed for voyeuristic audience enjoyment. But it wasn’t until Funt extended his concept into the burgeoning Adults Only arena with *WHAT DO YOU SAY TO A NAKED LADY?* that filmmakers realized sex documentaries didn’t have to be portentously serious about the language of love, gender reassignment or venereal disease. No, they could be fun, side-splitting and outrageous while providing a fascinating glimpse into Joe Public’s newly relaxed attitude towards all things erotic in the wake of the transitional 1960s sexual revolution. *THE X-RATED SUPERMARKET* was double-billed with a fast array of popular attractions, like *FRANKIE AND JOHNNY... WERE LOVERS* and *LOVE SECRETS: KAMA-SUTRA STYLE* for many years even after the penetration of hardcore hits such as *DEEP THROAT* and *THE DEVIL IN MISS JONES*. Titillation ending up as an education: who’d have thought it! Featured in the book *The Act of Seeing* by Nicolas Winding Refn and Alan Jones, published by FAB Press. (Alan Jones)

In conjunction with his screenings, Nicolas Winding Refn will be signing copies of *THE ACT OF SEEING* on Saturday and Sunday. For more details and to reserve your copy to purchase go to fantasticfest.com

SATANIC PANIC BOOK LAUNCH

EDITED BY KIER-LA JANISSE & PAUL CORUPE

EVILSPEAK SCREENING

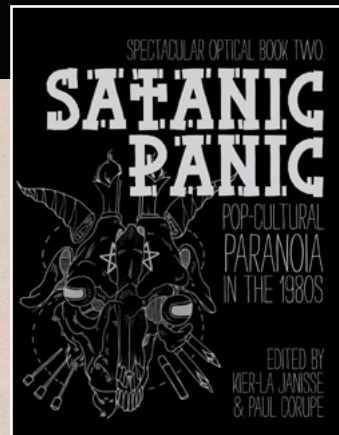
1981, DIR. ERIC WESTON, 97 MIN., U.S.

In the 1980s, everywhere you turned there were warnings about a widespread evil conspiracy to indoctrinate the vulnerable through the media they consumed. This percolating cultural hysteria, now known as the "Satanic Panic," was both illuminated and propagated through almost every '80s pop culture pathway, from heavy metal music to Dungeons & Dragons role playing games, Christian comics, direct-to-VHS scare films, pulp paperbacks, Saturday morning cartoons and TV talk shows —and created its own fascinating cultural legacy of Satan-battling video tapes, music and literature.

After debuting with the anthology book KID POWER!, micro-press publisher Spectacular Optical is back with book two: SATANIC PANIC: POP-CULTURAL PARANOIA IN THE 1980s. And to celebrate it, we'll be screening one of the films featured prominently in the book for its integration of Satanic ritual and 80s-era technophobia: Eric Weston's cult favorite EVILSPEAK, starring Clint Howard as bullied teen Stanley Coopersmith, who calls on Satan through his new Apple II computer to get revenge.

The film will be preceded by a presentation and clip show of some of the era's most notorious news segments and an introduction by SATANIC PANIC co-editor Kier-La Janisse with several of the contributing authors, including local one-man band John Schooley, who wrote the book's afterword only days after the Texas Court of Criminal Appeals overturned the convictions of Austin-area daycare owners Dan and Fran Keller. As well as Dave Canfield and Forrest Jackson, who will tell personal anecdotes about their interactions with controversial celebrity evangelists Mike Warnke and Bob Larson.

From con artists to pranksters and moralists to martyrs, SATANIC PANIC: POP-CULTURAL PARANOIA IN THE 1980s aims to capture the untold story of the how the Satanic Panic was fought on the pop culture frontlines and the serious consequences it had for many involved. (Kier-la Janisse)



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
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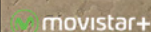
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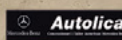
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